

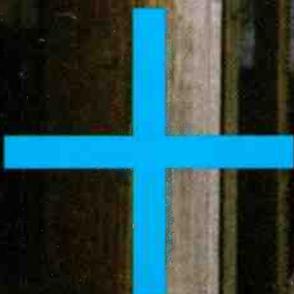
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ON THE CHARTS

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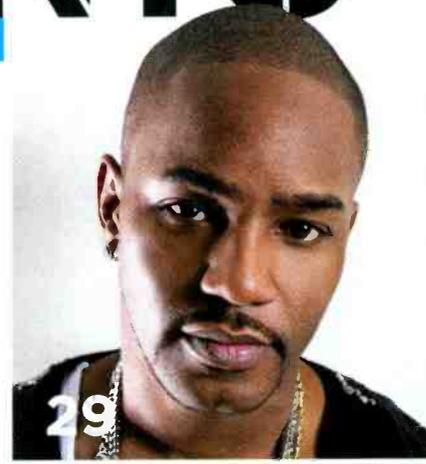
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ON THE COVER: Dave Matthews Band photograph by Danny Clinch



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DMB
Visit billboard.com/dmb to check out video from the making of the Dave Matthews Band's new album, "Big Whiskey and the Groogrux King," and to read the uncut Matthews Q&A quoted in this week's cover story.



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The Taxman Cometh

Songwriters And Publishers Can Get Breaks—If They Know Where To Look

BY MICHAEL R. MORRIS

Changes in the tax code from 2006 continue to offer significant advantages for songwriters and music publishers. The tax breaks for songwriters were especially ground-breaking, permitting self-created musical compositions or copyrights in self-created musical works to be treated as capital assets. And gains on the sale of long-term capital assets—those held for more than 12 months—are taxed at the rate of 15%, instead of at higher income tax rates. A related law lets buyers of such works write off the purchase price during a period of five years, taking a deduction in each.

Before 2006, copyrights; literary, musical or artistic compositions; letters; or memoranda weren't considered capital assets in the hands of their creators. So a songwriter who sold his own songs, like an artist selling a painting, paid normal income tax, currently up to 35%. But the same songs were considered capital assets if bought by a music publisher. Not only could a publisher deduct the cost of acquiring the copyrights (as a yearly percentage of the purchase price), but the proceeds of any subsequent resale would be taxed as a capital gain (presuming the rights had been held by a noncorporate publisher for at least a year). Now songwriters also get a capital gains break, but not automatically. They have to affirmatively elect it—a no-brainer unless they want to volunteer to reduce the national debt.

Confusingly, the tax law doesn't define a self-created "musical composition" or self-created "musical work." It seems safe to assume that these categories would cover compositions created by a lyricist and a composer. But what if an existing poem becomes the lyrics to a song by another writer? That song would probably be covered by a single copyright, and its sale should entitle the creators of the melody and the original poem to pay the capital gains tax, even though the sale of the poem alone wouldn't qualify.



The law also doesn't address what music besides self-created songs qualify as "capital assets," only stating that self-created "musical compositions" and "copyrights in musical works" qualify for elective capital gains treatment. Accordingly, royalties and other income from musical compositions are still taxed as ordinary income. But the term "copyrights in musical works" is intuitively more expansive than "musical compositions" and could include copyrights in self-created sound recordings (which, of course, would be recordings of "musical compositions"). That means that an artist could sell a library of existing recordings along with the copyrights in the underlying musical compositions to a film/TV music production house and argue that all the proceeds would qualify as capital gains. But the IRS has yet to issue an interpretive ruling.

Last year the IRS issued proposed, temporary regulations saying that each election to treat a musical composition or copyright as a capital asset must be made separately—on or before the due date of the tax return for the year of sale or exchange (including extensions). Thus, creators of musical compositions and copyrights in musical works who sold those rights in 2008 need to declare their intention to take advantage of the lower tax rates on capital gains. Buyers of eligible musical

works and copyrights can also continue to get "tax bang" for their buck. Before 2006, the cost of acquiring a musical copyright generally had to be amortized and deducted during the period that the song was projected to generate income under a frequently complicated "income forecast."

Since 2006, any expenses incurred creating or acquiring any "applicable musical property" can be amortized in the five-year period beginning with the month when it was "placed in service" (for example, when a song gets exploited). Songwriters and publishers can take advantage of this five-year schedule. If a publisher paid \$1 million for applicable musical property Jan. 2, 2008, and placed it in service Jan. 31, 2008, by electing year amortization, he could deduct \$200,000 for 2008 plus the following four years. But this probably doesn't include sound recordings.

Congress has lowered tax rates for songwriters who sell their catalogs and electively take advantage of capital gains treatment, provided such songs were held more than one year. This is in stark contrast to the higher non-capital-gain tax rates paid by authors and painters who sell their literary works or paintings. In addition, music publishers buying songs can recover the purchase price during an elective five-year period. Questions still remain as to what constitutes self-created musical works that are eligible for favorable capital gains tax rates: Does this include sound recordings and future reversion rights? Let's hope the IRS will soon provide rulings that resolve these issues. In the meantime, songwriters and publishers need to take advantage of these tax incentives, which should continue to stimulate the music publishing market.

Michael R. Morris is a former president of the California Copyright Conference and a principal in the Century City, Calif., law firm of Valensi Rose. A former IRS trial attorney and certified specialist of taxation law (state bar of California), Morris focuses on entertainment and tax-related matters.

FOR THE RECORD

In the Executive Turntable section of the March 28 issue, peermusic VP of business development Mary Megan Peer was misidentified.

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**>>>ITUNES,
AMAZON,
WAL-MART
UNVEIL NEW
PRICING**

Apple's iTunes, Amazon and Wal-Mart have introduced new pricing tiers for digital download tracks. Apple's new price points are 69 cents, 99 cents and \$1.29. (All tracks were previously 99 cents.) Wal-Mart's online music store prices are 64 cents, 94 cents and \$1.24 (previously 74 cents and 94 cents). Most of Amazon's prices are 69 cents, 89 cents, 99 cents and \$1.29. They were 89 cents and 99 cents when Amazon first began selling digital tracks in September 2007.

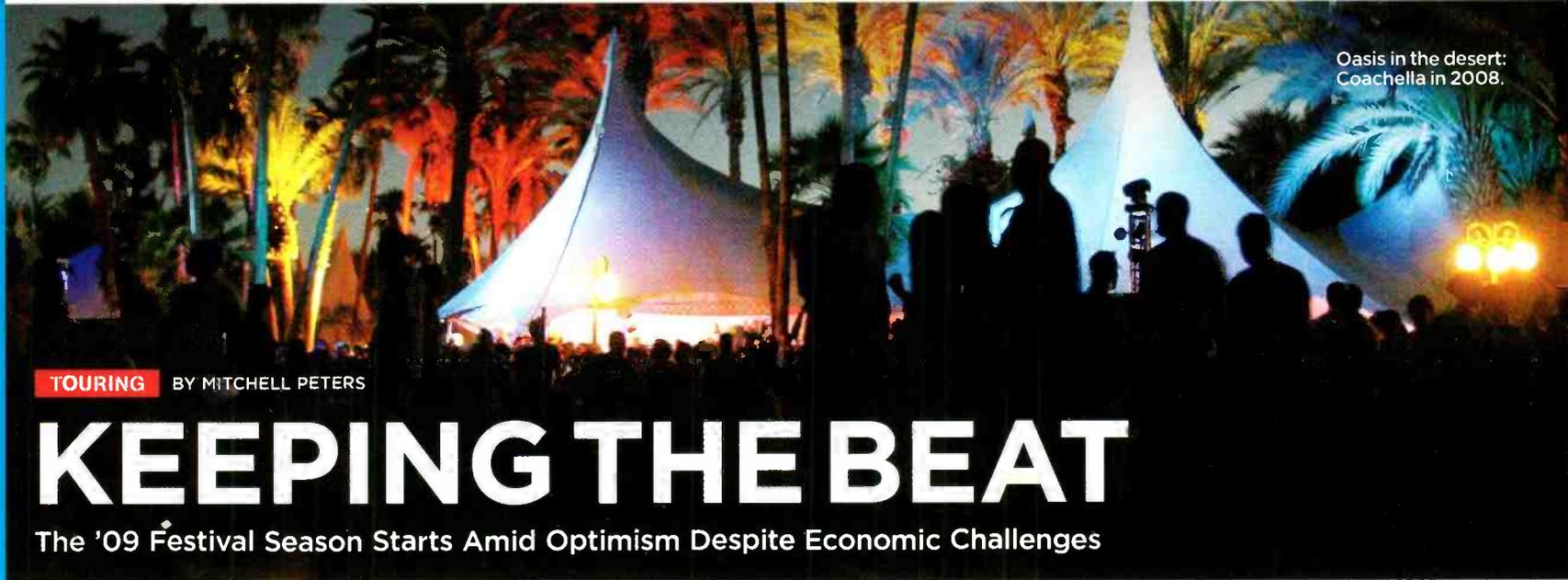
**>>>ASCAP
PRESIDENT
STEPS DOWN**

Marilyn Bergman, who led ASCAP for 15 years, is stepping down as president/chairman. Her successor is expected to be elected at the next ASCAP board of directors meeting later this month. Bergman, a three-time Academy Award-winning songwriter, will continue to serve as an active board member.

**>>>PUBS
BACK GEMA
OVER
YOUTUBE ROW**

German music publishers are backing the collection society GEMA in its licensing-deal dispute with YouTube. The online video-sharing site's parent company Google blocked access to music videos on YouTube in Germany following a similar move last month in the United Kingdom when negotiations for a new deal also broke down. Karl-Heinz Klempnow, VP of the German music publishers' association DMV in Berlin, says YouTube should return to talks with reasonable arguments.

UP FRONT



Oasis in the desert:
Coachella in 2008.

TOURING BY MITCHELL PETERS

KEEPING THE BEAT

The '09 Festival Season Starts Amid Optimism Despite Economic Challenges

With the summer music festival season just around the corner, leading international festival producers insist that the difficult economic climate isn't putting a serious crimp on business, with key promoters reporting that ticket sales are on par with years past.

"We're not feeling it yet," says AEG Live CEO Randy Phillips, whose company produces large U.S. festivals like Coachella, Stagecoach, the New Orleans Jazz & Heritage Festival, Mile High and All Points West, among others. "I'm not saying we won't eventually, but the festival business is tremendous value for the money in terms of the show and what you get."

Similarly, other major festivals say they haven't been significantly affected by the recession. The United Kingdom's Glastonbury, Reading and Leeds festivals have all sold out. And ticket sales for Bonnaroo in Tennessee "are looking really good compared with last year," says A.C. Entertainment president Ashley Capps, whose company co-produces Bonnaroo with Superfly Productions. "Two weeks ago we were up 10% and this week we're up 15%, so

I'm feeling really optimistic."

The 10th annual Coachella Valley Music and Arts Festival will open the 2009 season April 17-19 at Empire Polo Field in Indio, Calif., with headliners Paul McCartney, the Killers and the Cure. Last year, Coachella drew 151,666 people over three days and grossed \$13.8 million, according to Billboard Boxscore.

Phillips says this year's Coachella is selling "almost neck and neck with last year," and he expects it to draw between 135,000 and 150,000 festivalgoers. Ticket sales for AEG's third annual Stagecoach Country Music Festival, set for April 25-26 at Empire Polo Field, are exceeding last year's pace, helped by a lower ticket price, Phillips says.

Earlier this year, the festival business was shaken after organizers of the Langerado Music Festival in Miami and the Hydro Connect Festival in Scotland called off their events, citing the recession's impact on ticket sales as a major factor (Billboard, Feb. 14). The recession continues to affect smaller

festivals, prompting some organizers to cut ticket prices or offer other discounts.

To reflect their reduced talent and production budgets for 2009, organizers of the Edgefest, set for June 20 in Toronto, have slashed prices by \$38 on early-bird tickets and \$33 on regular admission.

Elliott Lefko, VP at the Edgefest promoter Goldenvoice, estimates that the event in the city's Downsview Park will sell about 16,000 tickets—2,000 more than last year. "I knew I needed a cheap ticket price," Lefko says.

Phillips acknowledges that ticket sales for Michigan's second annual Rothbury Festival are running about 25% behind last year. "That's the one we knew was going to struggle, because it's in Michigan and you have so much unemployment," he says. "Even in a tough economy, you're not really going to be able to market your way out of it. It really becomes one of price sensitivity and the roster."

The United Kingdom's Download Festival in Donington Park, which last year was

under capacity by more than 20,000, has responded by adding a stage and expanding its roster to 125 acts, up from 95 in 2008. "Our bill is strong, we've kept our ticket price reasonable and have added value," says Andy Copping, VP of music at Live Nation U.K., noting that he expects the event to sell out.

The status of some festivals remains uncertain. The Virgin Mobile Festival, which I.M.P. Productions has produced in August for the last two years, hasn't yet announced a lineup or on-sale dates. Will it take place this year? "We're working on some very exciting stuff. We're just not ready to talk about it yet," I.M.P. president Seth Hurwitz says.

Representatives from C3 Presents, which produces Chicago's Lollapalooza in August and the Austin City Limits Music Festival in October, declined to comment for this story. Tickets for both events are on sale.

Although San Francisco's second annual Outside Lands Festival hasn't yet released a lineup or on-sale dates, Super-

fly partner Jonathan Mayers says it's moving forward and that he's "very optimistic" that the event will have a strong year. Outside Lands is produced by Superfly, Another Planet Entertainment and Star Hill Presents, in partnerships with the San Francisco Recreation & Park Department.

"We're setting our expectations where we understand that it's a very challenging economy out there," Mayers says, "so we're not taking anything for granted."

Meanwhile, the Sasquatch Music Festival, to be held May 23-25 at the Gorge in Quincy, Wash., has sold a record 65,000 tickets since its Feb. 28 on-sale.

"People are trimming their expenses and faraway vacations and instead doing things like going to concerts and a more reasonable close-by festival like Sasquatch," festival founder/producer Adam Zacks says. "It's not exactly cheap, but it's cheaper than going to Hawaii." ◆◆◆

Additional reporting by Jen Wilson in London.



PHILLIPS

TOP: MATT SIMMONS/GETTY IMAGES

.biz For an expanded version of this story, as well as an update on how festival sponsorships are faring, go to: billboard.biz

>>> CANADIAN BOARD ISSUES ROYALTY DECISION

The Canadian Copyright Board issued a royalty decision dealing with satellite radio, concluding the services should pay 6.2% of revenue for the use of music. "This is lower than the total equivalent rates of 7.1% set by the board that conventional commercial radio stations pay to obtain similar licenses," said Claude Majeau, the secretary general of the Copyright Board in Ottawa. There are currently two Canadian satellite radio providers under license—Sirius Satellite Radio and Canadian Satellite Radio, which operates under XM Canada.

>>> WEST TO LAUNCH ENERGY DRINK, FRAGRANCES

The rapper Kanye West is expanding into branded beverages and fragrances. He will have his own energy drink through a deal with GURU Beverages. The new drink is expected to debut later this year. As part of the deal, West is now an equity partner in the company. He also is part of a deal that will introduce branded perfumes and colognes from Jay-Z, Rihanna and West himself. Parlux Fragrances has signed an agreement with Iconic Fragrances, Jay-Z's licensing company. The agreement allows for royalties, profit sharing and stock options for Jay-Z, Rihanna and West.

>>> DASANI TAPS TLC'S CHILLI

TLC singer Chilli will back Coca-Cola's Dasani and Dasani Essence water brands in upcoming radio, print, digital and in-store ads. The campaign will target African-American moms, according to Yolanda White, assistant VP of African-American marketing for Coca-Cola. Chilli, a 38-year-old single mom, was selected because she embodies the struggles and the balance that the company sees in its target audience, White said.



Original acts: THE SOUNDS and INGRID MICHAELSON (inset)

Labels BY CORTNEY HARDING

ALLIED 'SIGNAL'

Original Signal Signs Marketing/Distribution Deal With Universal

Original Signal Recordings and Universal Motown Records have entered a partnership under which the Universal imprint will provide select marketing and promotional services for certain OSR releases, while the major's indie distributor Fontana will offer distribution services for select albums.

In addition, OSR has completed a second round of funding led by Greylock Partners and Point Judith Capital. The label declined to disclose how much it raised in the latest funding round.

OSR's previous distributor was Sony Music Entertainment's RED, which had the ability to sign artists jointly with Epic Records. Representatives at RED declined to comment. OSR's joint venture with Bug Music Publishing isn't affected by the new agreement.

OSR co-founder Lucas Mann says the Universal pact isn't a traditional upstream deal.

"When Downtown Records did the upstream deal with Interscope, it did get us thinking," he says. "But we are not becoming a Universal Motown label. All they are doing is distribution and some promo."

Mann emphasizes that Universal Motown will only work on a handful of OSR releases. "For bands that have a more indie audience and don't have a radio hit, we'll distribute them through Fontana and work them in-house," he says.

The first act to be signed to OSR and make use of Universal Motown's resources is the Swedish band the Sounds, who were previously signed to Warner Music Group's New Line Records imprint. According to Nielsen SoundScan, their 2007 album "Dying to Say This to You" sold 106,000 copies, thanks largely to word-of-mouth and critical acclaim.

While OSR is interested in emerging acts, label co-founder Daniel Klaus says it can also serve as a home for bands coming off major-label deals like the Sounds.

"The Sounds [will hopefully be] the first of many new signings," he says. "We're always looking for good music, and we love bands with track records."

OSR started in September 2007, attracting little attention with the first three bands it signed, with Blanche, Something for Rockets and the Barons each selling only a few thousand copies of their respective albums, according to SoundScan.

But the label soon found greater commercial success with the singer/songwriter Ingrid Michaelson. OSR signed a distribution deal with Michaelson in 2007, picking up her self-released 2006 album, "Girls & Boys," and helping it garner wider distribution. "Girls & Boys" sold 267,000 copies, while Michaelson's 2008 release "Be OK" sold 77,000, according to SoundScan.

While Michaelson's sales figures are solid, Mann believes they could have been stronger.

"Ingrid never had a hit at radio," he says. "We didn't have access to a major-label radio team, and that stood in our way. One of the biggest benefits Universal Motown will offer us is the ability to try to break bands on radio in a meaningful way."

Conversely, OSR's deal with Universal Motown and Downtown's distribution pact with Interscope illustrate the continued appeal that indie partnerships have for the majors.

"They bring great new skill sets to the table," says Universal Motown GM Andrew Kronfeld. "But when you just buy them outright, you're not getting any sort of a future out of the deal. We want this to last over the long term and make sure it fosters growth."



OSR's Klaus says the Universal Motown deal provides his artists with the best of both worlds. "We have a low overhead and we cut deals that allow us to be profitable pretty quickly," he says. "We don't have a business model that demands every artist we sign have a hit. Artists can take their time and develop careers with us."

The backing of outside private investors has been a key element in this business model. In 2007, OSR's holding company Music Nation raised \$5.5 million in an initial round of venture funding led by Greylock and Point Judith.

Although the timing of the second round of funding coincides with the Universal Motown deal, Greylock partner Bill Helman says the two events were unrelated.

"We were aware they were talking," Helman says. "The party line used to be that you should avoid operating partners, but that's no longer the case. You can't operate in a silo now."

HOME FRONT

360 DEGREES OF BILLBOARD

PEOPLES NAMED SENIOR EDITORIAL ANALYST AT BILLBOARD

Glenn Peoples has been named senior editorial analyst at Billboard. He will be based in Nashville and will report to Billboard executive editor Robert Levine in New York.

Peoples will provide daily analysis and aggrega-

tion of news articles about the music business for billboard.biz. He will also contribute analysis to the weekly magazine, as well as create white papers on issues and trends affecting the industry.

For the past five-and-a-half years, Peoples offered music industry analysis at his popular blog, Coolfer.com. He has been widely quoted

in the press and has appeared on numerous conference panels. He has previously held sales and marketing positions at Caroline Distribution and Valley Media and has interned at Warner Music Group.

A native of Woodland, Calif., Peoples has a BA from the University of California at Santa Barbara and an MBA from Vanderbilt University.



THE SOUNDS: BIRTE FILMER; MICHAELSON: DEBORAH LOPEZ

TOURING BY RAY WADDELL

Rules Of The Road

Schumer Bill Seeks Transparency In Ticket Resale Market

Efforts to rein in the freewheeling secondary ticket market could soon come to a head on Capitol Hill.

The concert industry is anxiously awaiting further details about legislation that Sen. Charles Schumer, D-N.Y., plans to introduce in the Senate that would impose a 48-hour waiting period after an on-sale before a ticket reseller can buy those tickets to put on the secondary market (billboard.biz, April 6).

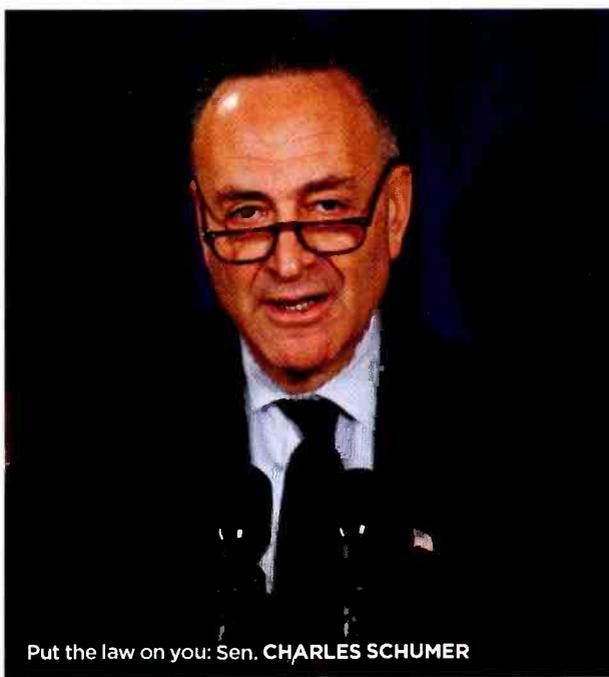
Schumer revealed his plans on the heels of an e-mail that Ticketmaster sent earlier this month to broker clients of its secondary ticket division TicketsNow, advising them that the company had received subpoenas and requests for sworn information about its clients from the Department of Justice, Federal Trade Commission (FTC), the New Jersey attorney general's office and Canada's Competition Bureau.

Schumer's bill wouldn't out-

law ticket reselling. When ticket buyers need to sell their own tickets, or they want to attend an event and are willing to pay more not to be part of the initial on-sale, reselling is acceptable, according to a statement from Schumer's office.

Rather, the aim of the bill is to make ticketing more transparent and give the public a fair shot at tickets. Schumer's legislation would require ticket resellers to register with the FTC and post their registration number on all brokerage Web sites and through other means in a move to prevent fraudulent, anonymous sales. Venues may buy back tickets from ticket holders without obtaining a registration number.

Ticketmaster Entertainment CEO Irving Azoff said in a statement that he is "very happy to support Sen. Schumer's thoughtful proposal and leadership on this issue." Ticketmaster declined to comment beyond Azoff's prepared re-



Put the law on you: Sen. CHARLES SCHUMER

marks, but given the recent public scrutiny of the secondary ticket market, particularly in the wake of Ticketmaster's merger agreement with Live Nation, enhanced transparency in the ticketing market would seem to benefit the company.

Chris Tsakalakis, president of the secondary ticket market leader StubHub, and Don Vaccaro, CEO of the secondary ticket aggregator TicketNetwork.com, say they believe brokers would welcome the registration requirement.

"Brokers would absolutely be for the federal registration

number," Vaccaro says. "The only thing they'd want is that primary sellers should get it, fan clubs should get it, artists should get it, promoters should get it as well. Anybody that sells a ticket should get it. Everybody would gain if everybody had to be registered."

Given how quickly tickets for hot shows sell on the primary market, the 48-hour waiting period will feel like an eternity for resellers. But the fact that many consumers can't or won't get caught up in the mad online rush of public on-sales has contributed to the success of Stub-

Hub and other resellers. Many in the industry see the traditional broad on-sale methods currently used as eventually going the way of the dinosaur. "The value we provide the consumer is giving them a wider time frame in which to buy tickets and also the ability to pick exactly where they want to sit," Tsakalakis says.

Schumer couldn't be reached for comment by press time, but a representative says the bill will also affect the primary market by, for example, requiring that all paper and e-tickets include on their face the date and time of sale.

Schumer's bill wouldn't apply to season ticket holders for entertainment events or purchasers of a package of tickets for multiple events that are part of the same entertainment series. A secondary seller could purchase those tickets once they are listed for sale by the ticket holder, subject to state and local laws and regulations.

Tsakalakis says he looks forward to working with Schumer and other legislators on a "fan-friendly" bill.

"The question of when tickets are made available on general on-sale," he says, "how many are being made available and where the rest of the tickets go, that to me is where true transparency comes in." ...

>>> BEATLES CATALOG REMASTERED

The Beatles' catalog has been digitally remastered for the first time for worldwide CD release Sept. 9, according to a joint statement from Apple Corps and EMI Music. The albums were remastered at EMI's Abbey Road Studios in London during a four-year period. There still isn't an announcement about the Beatles' music becoming available to purchase through download stores, despite constant speculation about a digital licensing agreement for the band's repertoire.

>>> AC/DC PLANS SECOND U.S. TREK

Following a successful run of North American arenas earlier this year, AC/DC's Black Ice tour will return this summer to the United States. New dates begin July 28 at Gillette Stadium in Foxborough, Mass., and are scheduled through Sept. 8 in Anaheim, Calif. Nine new U.S. shows have been confirmed, and more will be announced shortly. AC/DC is currently touring Europe through late June.

>>> KISS TURNS TO EVENTFUL TO ROUTE TOUR

Kiss' upcoming U.S. and Canadian tour will be routed based on demand at the event-based social networking site Eventful, a first for a major act. Fans will "demand" where Kiss will perform on its tour across the top-voted North American markets in September. U.S. and Canadian fans can cast their votes at eventful.com/kiss.

Compiled by Chris M. Walsh. Reporting by Ed Christman, Mariel Concepcion, Kenneth Hein, Andre Paine, Mitchell Peters, Reuters, Wolfgang Spahr, Robert Thompson and Ray Waddell.

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GLOBAL BY AYMERIC PICHEVIN and ANDRE PAINE

Of All The Gaul

French National Assembly Rejects 'Three Strikes' Legislation

PARIS—Recording industry efforts to crack down on unauthorized file sharing suffered an unexpected setback with the French National Assembly's rejection of "three strikes" legislation aimed at persistent copyright infringers.

The April 9 vote came after 18 months of discussion in France, during which an earlier version of the bill secured the approval of the Senate (Oct. 30, 2008) and the National Assembly (April 2). A commission of seven senators and seven members of parliament then drafted the final text of the bill.

The Senate approved the final version of the bill but the National Assembly rejected it by a vote of 21-15, with the government of President Nicolas Sarkozy accusing the opposition Socialist Party of hiding deputies until the final vote, thus putting the ruling UMP party in the minority and without time to gather more of their own deputies.

Many also blame the rejection on the final draft's in-

clusion of a controversial clause that would have forced infringers to pay their Internet subscriptions even after being cut off.

"This was the last straw for some deputies," says Hervé Rony, the director general of the major-labels trade organization SNEP, who insists that labels hadn't sought the clause.



SARKOZY

Given that Sarkozy introduced the legislation in 2007, many expect the UMP will now put its full weight behind getting the law adopted. Indeed, following the National Assembly vote, the government announced it would submit the bill for a new vote by both houses after the Easter holiday, without giving specific dates for the new votes.

But Patrick Bloche, a Socialist Party deputy in the National Assembly, insists the law is now "politically dead" and warns that even if it is adopted, opponents will challenge it before the Constitutional Council, which has the power to rule out parts that it consid-

ers in violation of the French constitution.

Either way, what was once considered a done deal now appears to be on increasingly shaky ground.

The French rejection of the three-strikes legislation is the latest blow to efforts by the recording industry to pass laws that would require Internet service providers to cut off service to chronic copyright infringers.

In March, the New Zealand government withdrew its three-strikes law when ISPs and the music business couldn't agree on a code of conduct. The government has opened another round of talks on the proposed law.

The U.K. trade organization BPI has pushed for tougher regulation in its submission to the British government's "Digital Britain" report, due in early summer. Just a day before the French rejected the law, chief executive Geoff Taylor predicted that the French three-strikes system would be "up and running by autumn" and warned it was vital that "the U.K. is not to be left behind."

But British ministers have only hinted at imposing French-style measures as a last resort.

And now, there's likely to be even less desire for emulating the French proposal. ...

SCHUMER: LUCAS JACKSON/REUTERS; SARKOZY: JONATHAN BAIRD/REUTERS

RETAIL BY ED CHRISTMAN

Get ready for Record Store Day, version 2.0. By almost every measure, the April 18 event is shaping up as bigger than last year's inaugural edition. "We are ecstatic about Record Store Day," says EMI Commercial Development Group North America executive VP Darren Stupak. "We have worked closely with Record Store Day on long-term planning because we know that in this marketplace, a nationwide event like this will get real fans excited and drive consumers into stores."

This year, more than 1,000 stores have signed on, up from 700 in 2008. And this year's number includes an international presence of about 250 stores across 16 countries, including 80 retailers in the United Kingdom, 60 in Canada and 30 in Italy.

Labels supplied 75 promotional items to serve as giveaways to customers who meet certain purchasing criteria, including vinyl samplers, a Beatles lithograph, a special edition of Decibel magazine, posters, green reusable shopping bags, iron-ons and turntable mats. In addition, this year will herald the commercial release of more than 150 titles for Record Store Day, most of them exclusive to participating indie stores.

2009's event will correct an oversight from last year by having urban participation, with Sony Music Entertainment's Columbia and Epic labels, Universal Music Group's Island Def Jam and Universal Records/Motown onboard. Warner Music Group provided vinyl samplers, while at E1 Distribution, Death Row Records will be relaunched by its new owner, WIDEawake Entertainment Group.

Record Store Day also now has a sponsor and an ambassador. NARM stepped up as a sponsor and will provide financial support for this year's event, and Eagles of Death Metal's Jess Hughes, who will do an in-store at the Rhino Records store in Claremont, Calif., was appointed Record Store Day Ambassador.

In Bloomington, Ind., and Portland, Ore., the mayors will issue proclamations naming April 18 as Record Store Day, with Bloomington Mayor Mark Kruzak DJ'ing at Landlocked Music while Portland Mayor Sam Adams will spin at Jackpot Records.

On April 13, Alice Cooper's syndicated radio show will cover Record Store Day while Coachella, the annual music festival that occurs April 17-19, chose the date to run the event's popular on-site record store. That store—which will

FOR THE RECORD

Record Store Day Returns With More Retail Participation, More Label Support—And More Death Metal

be managed by the eight-unit, Phoenix-based Zia chain, a member of the Music Monitor Network (MMN)—will feature in-store signings from festival performers.

But will the event generate as much mainstream media coverage as it did last year? While the answer to that question won't be known until all is said and done, retailers say they don't need

the coverage this year because each store has been advertising the event on its own, with in-store promotions, Web sites and e-mail blasts. The event is getting plenty of coverage from blogs thanks to the outpouring of commercial and collectible releases (see story, below).

"I don't know that we will get the same press reaction as last year—it felt like saving the whales,

but record stores aren't becoming extinct. My store still has three or four registers open on a Saturday afternoon," says Bryan Burkert, owner of the Sound Garden in Baltimore and Syracuse, N.Y. In Claremont, Rhino Records store GM Dennis Calacci says, "This year it certainly falls on the shoulders of the record stores to work hard to get the word out in our communities. I have contacted the weekly and major papers and college and commercial radio."

Record Store Day began as an idea at the 2007 Noise in the Basement conference staged by MMN. That network, as well as the Coalition of Independent Music Stores, the Alliance of Independent Media Stores and Newbury Comics, helped launch the first Record Store Day, which was acknowledged as one of the industry's few success stories. This year, NARM signed on to help the indies get back-to-back home runs.

In Brooklyn, the 12-year-old Basement Mix store will have live performances from Manio, Uncle Murder, Rahaz, Ms White, Sunlee and Jamal "Gravy" Woolard, who plays the Notorious B.I.G. in the movie "Notorious"; and DJs Evil Dee, P.F. Cuttin and Majic will be spinning records. In Atlanta, Criminal Records owner Eric Levin, who heads AIMS, lined up 14 bands, including Manchester Orchestra, for a full-day event. It will include beer and a swap meet in the store's parking lot where other local record retailers, distributors and labels will have tables.

Universal Music Group Distribution president Jim Urie applauds Record Store Day, but he hopes this year's event will create a halo effect, instead of last year's one-week pickup. According to Nielsen SoundScan, indie sales were up 1.6% for the week that included the date, while overall, album sales were down 8.1%. Bull Moose VP Chris Brown says that last year was one of the best in the chain's history and that Record Store Day was one of the factors.

Levin says, "The halo effect could be reminding customers that local businesses are important."



Sales circular: Record Store Day specials will include an Anti-Records T-shirt; 7-inch singles by acts including Tom Waits, the MC5 and Lykke Li (below); and a Bob Dylan single of 'Dreamin' of You' b/w a Bonnaroo performance of 'Down Along the Cove' (below, far right).



WHAT'S IN STORE Artists Amp Up Their Record Store Day Participation

After last year's Record Store Day triumph, labels returned with even more support this year. Hundreds of acts—from perennial sellers like Bruce Springsteen, Queen and Erykah Badu to local bands—are getting involved, either by offering exclusive products or appearing in-store.

For example, Queen's first EP, unavailable until now in the United States, will be issued as an exclusive, while an autographed Brian May guitar will be raffled from the Record Store Day Web site.

Springsteen will be represented in the form of an exclusive 7-inch single, as will other Sony Music acts like Leonard Cohen, Bob Dylan, Slayer and Brandi Carlile.

Sub Pop will release a series of four limited-edition singles from Flight of the Conchords, Blitzen Trapper, Obits and

Vetiver, as well as an 18-track CD featuring a live set from Iron & Wine's 2005 tour in support of "Woman King."

Epitaph and Anti- will issue Tom Waits, Booker T. Jones and Bad Religion 45s; Wilco gave Record Store Day an exclusive advance on its DVD; and Jane's Addiction, the Pretenders, Elvis Costello and Pavement will be represented by exclusive product.

Available tchotchkes include a Record Store Day green reusable shopping bag, T-shirts supplied by Anti- and a special edition of Decibel magazine with a RED metal sampler inside.

While there's nothing of the caliber of Metallica's appearance last year at Rasputin's in Mountain View, Calif., this year's in-store performance and signings include Chris Cornell at Electric Fetus in Minneapolis. Bull Moose will have Disturbed

at its Portland, Maine, store; Static X at the Portsmouth, N.H., outlet; and Killswitch Engaged in Scarborough, Maine.

Additional appearances include Lamb of God at a Shrewsbury, Mass., Newbury Comics store; Queensrÿche at Music Millennium in Portland, Ore.; the Bouncing Souls at Generation Records and Talib Kweli at Fat Beats, both in New York; and Jason Lytle at Cactus Records in Bozeman, Mont. Anthrax is helping out on both coasts with guitarist Scott Ian at Amoeba in Hollywood and singer Dan Nelson at Looney Tunes in West Babylon, N.Y.

In California, Wendy & Lisa will spin at the Hollywood Amoeba, while Silversun Pickups will fly up to the Bay Area after their performance at Coachella for an in-store at the Rasputin's in Berkeley, Calif.

—EC

**BILLBOARD
EXCLUSIVE**

The WB presents: Universal Music Publishing Group will administer the music publishing for Warner Bros. Entertainment properties, such as the Harry Potter movie franchise starring DANIEL RADCLIFFE (left) and Looney Tunes cartoons.



PUBLISHING BY ED CHRISTMAN

Hollywood Royalty

UMPG Makes Administration Deal For Warner Bros. Entertainment's Publishing

In a move that strengthens its presence in movie and TV production, Universal Music Publishing Group (UMPG) signed a deal to be the worldwide administrator for the Warner Bros. Entertainment music publishing portfolio.

The deal includes exclusive administration rights for existing and future works controlled by Warner Bros. Entertainment (including WB Pictures), WB Television (which includes Warner-Olive Music, Warner-Barham Music and Warner Hollywood Music), Lorimar Productions (including Marilor Music, Roliram Music, Goldline Music, Silverline Music and Oakline Music), Castle Rock Entertainment (including Hazen Music, Beverly Drive Music and 335 Maple Drive Music) and New Line Productions (including New Line Tunes, New Line Music and New Line Melodies).

"We want to grow our revenue, and we think Universal is the company to help us to do so," says Warner Bros. Entertainment president of music operations Doug Frank. "They are the global leader, and we are particularly impressed with Royalty Window [UMPG's administration portal], which is far superior to other systems we were shown." The Warner Bros. Entertainment catalog was previously administered by Warner/Chappell Music.

UMPG chairman/CEO David Renzer says, "Our investment in our global administration infrastructure, and our commitment to creating the best systems for registration, collection and tracking of copyrights, including our online royalty administration portal Royalty Window, continues to keep us ahead of the competition."

Warner Bros. Entertainment's music publishing catalog represents a wealth of material in that it's drawn from the company's 85-year history in films and its 65 years in TV, including the Looney Tunes and Hanna-Barbera cartoons, Frank says. The Warner Bros. catalog contains music from such well-known productions as "Batman," "Harry Potter" and "The Lord of the Rings" franchises, as well as TV works like "ER," "Two and a Half Men," "Gossip Girl" and "Nip/Tuck." Typically, when studios produce movies and shows, they hire composers on a work-for-hire basis, who in

turn get the writer's share while the studio gets the publisher's share.

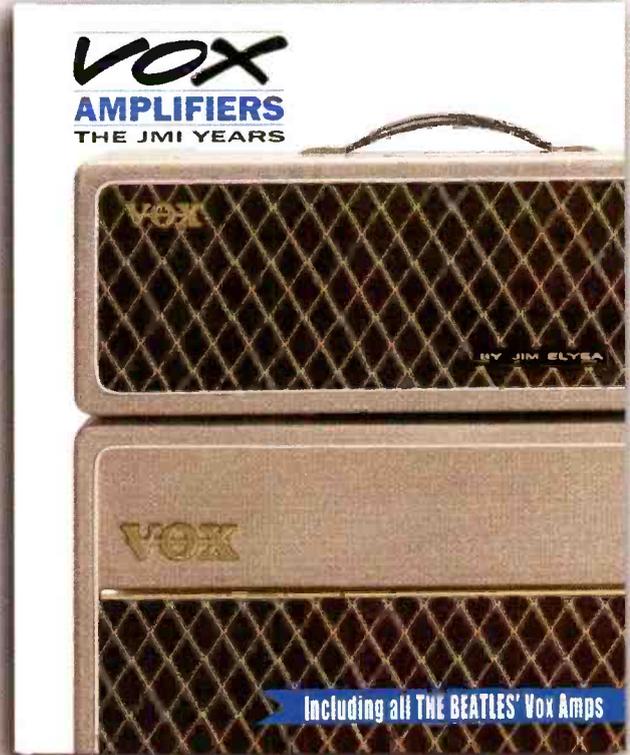
"We want to look at great old scores to see how to repackage them," Frank says. "Not every movie we make grosses \$100 million, so let's get that music used again in movie trailers and commercials."

In addition to Universal Music Publishing's ability to create opportunities for the Warner Bros. catalog, Frank says UMPG's Royalty Window helped clinch the deal, because it produces information that he didn't have before, such as being able to forecast revenue. With the ability to see how shows and films are producing publishing revenue on a market-by-market basis, it allows Warner Bros. to consider whether it should alter a soundtrack in a particular territory and use a local artist. "I see no reason why we can't offer different soundtracks around the world," Frank says. "I won't do it in every territory but may do it over time. After all, there are no manufacturing nightmares to deal with in the digital world."

Renzer sees opportunity to not only grow revenue for Warner Bros. but also save money. UMPG will see not only what Warner Bros. Entertainment has that can be turned into assets in the Universal Production Music Worldwide library, but "how they can benefit or save money in terms of the music they are licensing for the shows and movies they make."

But the deal with UMPG isn't just about systems, collections and administration. "It's also about access to artists and songwriters, and we felt that we needed a company with a global presence," Frank says. So the deal is expected to yield yet another significant benefit to UMPG: the ability to have the inside track in placing music with Warner Bros. Entertainment productions. Renzer reports that UMPG staff will get briefed on the music needs of every upcoming Warner Bros. Entertainment project. "We have already brought Chris Daughtry and Macy Gray over there," and Warner Bros. Entertainment is open to considering other UMPG songwriters and artists, he says.

"We are a user of all kinds of music," Frank says. In addition to the music libraries UMPG owns and controls, "we can grow the relationship beyond the publishing company to visit their labels from time to time, both domestically and internationally."



"The book raises the bar for what constitutes a printed rock-music-company history"

Eric C. Shoaf, Vintage Guitar Magazine

Vox Amplifiers, The JMI Years

At 682 pages, this is the most in-depth book ever written on Vox amplifiers, from their humble beginnings in the 1950s through their heyday in the 1960s. This groundbreaking book has over 1500 illustrations including over 800 new hi-resolution photographs of vintage Vox Amplifiers. \$85.00 USD + Shipping

Vox Amplifiers, The JMI Years Deluxe Limited Edition

Limited to 1000 signed and numbered copies, the Deluxe Limited Edition contains the book, "Vox Amplifiers, The JMI Years," as well as a second book—the "Vox Schematics Portfolio." Inside the portfolio, are 70 large format, restored facsimiles of classic and rare Vox schematics. \$150 USD + Shipping

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App! Crackle! Pop!

Competing Mobile Applications Open Opportunities For Media Companies

The battle of the mobile apps is officially under way.

Research in Motion's (RIM) new BlackBerry App World store made its debut at the CTIA Wireless trade show in early April, joining Google's Android Marketplace as a challenger to the successful App Store for the Apple iPhone. Soon, Nokia, Microsoft and Palm will enter the ring as well.

With the battle of the mobile app stores now joined, there's bound to be confusion over which apps and platforms are best. And competing platforms will spur developers to come up with multiple versions of their apps to reach the broadest audience possible. But for the overall mobile market, competition among app stores is a net gain.

The App Store revolutionized the mobile market by allowing developers to create iPhone apps and sell them directly to consumers (Billboard, April 4). That eliminated the stranglehold that wireless carriers had on consumer access to such apps. The result has been a surge of creativity yielding more than 25,000 iPhone apps and 800 million downloads.

The Android Marketplace is enjoying similar success. Although limited to T-Mobile's G1 phone, which has sold an estimated 1 million devices, the carrier says each user has downloaded an average of 40 apps. And while the BlackBerry App World opened only recently, it will serve a market of about 50 million devices and expects



App your hands say yeah: GREG CLAYMAN, executive VP of digital distribution for MTV Networks, at Billboard's Mobile Entertainment Live conference at CTIA.

about 1,000 apps to be available by the end of April.

For developers rushing to create and sell apps on rival platforms, life is about to get a bit more complicated. The iPhone claims the majority of usage and attention, but the marketplace is getting crowded with competing apps, making it difficult to stand out in the crowd. Meanwhile, newer app stores are less populated, but are also less proven. And with an average development cost of around \$15,000, it's becoming more expensive to develop an app for each competing service.

Now that smart phones are driving increased usage of mobile apps, developers don't seem too concerned about having to cater to multiple app stores with different specifications. Greg Clayman, executive VP of digital distri-

bution for MTV Networks, said during a keynote interview at Billboard's Mobile Entertainment Live conference at CTIA that supporting four or five smart-phone platforms will be worth the opportunity to reach a large portion of the U.S. mobile market.

Developers are also benefiting from the increased competition as app stores offer incentives to attract the best programs. For example, RIM offers developers an 80% cut of each sale from the BlackBerry App World, where the minimum app price is \$3. Apple offers developers a 70% cut at its App Store, where paid apps cost as little as 99 cents.

What about consumers? The App Store was easy to browse when it first started. But now that visitors have some 25,000 apps to choose from, they're bumping into the same limited discovery functions facing iTunes music customers.

Here, too, competition is developing solutions. The mobile ad network AdMob has introduced the iPhone Download Exchange, where developers that buy inventory on the network can swap ad space with one another to help drive awareness of their products. Another iPhone developer, Mobui, has created a referral network called AppsWeLike that builds recommendation

lists into iPhone apps for similar offerings.

Nokia is hoping to make personalized discovery a major point of differentiation when it opens its Ovi Store in May. Instead of listing apps by category, the company will organize its holdings differently for each Ovi customer, based on their expressed interests, usage history, location and recommendations from friends.

For media and entertainment companies, these limitations may not be as important. Avid fans of a recording artist with an iPhone app will seek it out, regardless of how deeply it gets buried in an app store. And the bigger media companies will be able to reach consumers directly with their own advertising and messaging campaigns, rather than working through the mobile entertainment offerings of wireless carriers, which control which services to offer and promote to its customers.

Rob Thomas, the Matchbox Twenty frontman who will soon release his second solo album, summed it up best during his keynote at the Mobile Entertainment Live conference.

"You're eliminating the middleman between you and your fans," he said. "It is really an exciting thing once you realize how easy it is."

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BITS & BRIEFS

SLACKER ADDS LYRICS

Slacker has added a song lyrics feature to its Slacker Radio Plus service, the subscription tier of the otherwise free music service. The lyrics are provided by LyricFind. While there are many lyric services online, the Slacker feature puts the content on mobile devices streaming songs from the Slacker site, including BlackBerry handsets, the iPhone and Slacker's own branded players. An annual Slacker Radio Plus subscription costs \$47.88.

SONY PARTNERSHIP BRINGS MUSIC TO CINEMAS

Sony Electronics is working with Media Push Entertainment to bring music programming to U.S. digital cinema theaters. Media Push will provide the content, based on its relation-

ships with various concert promoters, management companies and record labels. Media Push also handles distribution through the Internet, TV and CD or DVD releases.

ROCK BAND IN 'STAR TREK' PROMOTION

MTV Games and Harmonix have partnered with Paramount Pictures and Spyness Entertainment to promote the May 8 release of the new "Star Trek" movie. MTV Games and Harmonix's Rock Band videogame franchise will give away 500 free music downloads every day until April 21 through the Xbox Live Marketplace and the PlayStation Store. Players of Rock Band 2's "Battle of the Bands" can also compete for the chance to win a screening of the movie in their hometown in the "Star Trek Ultimate Battle," which starts April 20.

HOT RINGMASTERS™ APR 18 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	15	#1 7 WKS	KISS ME THRU THE PHONE SOULJA BOY TELLEEM FEATURING SAMMIE
2	3	11	BLAME IT	JAMIE FOXX FEATURING T-PAIN
3	2	14	DEAD AND GONE	T.I. FEATURING JUSTIN TIMBERLAKE
4	4	7	RIGHT ROUND	FLO RIDA
5	6	6	DAY N NITE	KID CUDI
6	5	8	POKER FACE	LADY GAGA
7	7	16	GIVES YOU HELL	THE ALL-AMERICAN REJECTS
8	10	6	I LOVE COLLEGE	ASHER ROTH
9	8	15	TURNIN ME ON	KERI HILSON FEATURING LIL WAYNE
10	16	2	BOOM BOOM POW	THE BLACK EYED PEAS
11	9	8	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT
12	12	9	ROCKIN' THAT THANG	THE-DREAM
13	15	7	NEXT TO YOU	MIKE JONES
14	11	18	HEARTLESS	KANYE WEST
15	23	3	THE CLIMB	MILEY CYRUS
16	14	15	ALL SUMMER LONG	KID ROCK
17	22	4	YOU CAN GET IT ALL	BOW WOW FEATURING JOHNITA AUSTIN
18	25	6	TURN MY SWAG ON	SOULJA BOY TELLEEM
19	17	23	CHICKEN FRIED	ZAC BROWN BAND
20	19	8	SHE'S COUNTRY	JASON ALDEAN



Miley Cyrus scores her first top 20 as "The Climb" rises to No. 15. The track posts the second-best increase in downloads within the top 20 (up 29%).

Based on master ringtone sales data reported by Nielsen RingScan, a service of Nielsen MobileScan. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum



NO STRINGS ATTACHED

When headphone companies introduce new products at a wireless conference, it's a sure sign that the mobile and music industries are growing ever closer. At CTIA Wireless 2009, Jabra unveiled its new HALO Bluetooth stereo headset, which can stream music from any Bluetooth-compatible stereo or mobile phone. Users can pause the music to make and receive calls and features a "power bass" function for better audio quality and noise-canceling technology.

The Jabra HALO is expected to hit shelves in May for \$130.



-AB

U-Tube

Universal And Google Team Up On New Video Site

In a move aimed at collecting more revenue from its music video content, Universal Music Group finalized a deal with Google to create an online service called Vevo that is expected to launch before the end of the year.

Under the agreement, Vevo will serve as the central repository for UMG video—including music videos but also other content such as concert footage and interviews—which it will provide to YouTube as well as other sites. As existing licensing deals expire, sites like Yahoo, AOL and MTV.com will also syndicate content from Vevo.

So far, the major labels have seen mixed results from their deals with YouTube. Although Warner Music Group was the first major label to sign a content deal with YouTube in 2006, it declined late last year to renew its deal with the service, citing a disagreement over compensation rates.

UMG chairman/CEO Doug Morris and Google chairman/CEO Eric Schmidt praised their deal as a model for the future of online music.

"It looks to me like this is groundbreaking from an economic perspective because it's changing the economic structure of the music industry," Schmidt says. "It gives a place to see

and listen to high-quality music videos, gives the reach through YouTube and appears to be a financially successful model."

The negotiations to create Vevo began last year after Morris—urged by U2's Bono to meet with Schmidt—told the Google CEO that the label needed a method of collecting more revenue from videos. The idea behind Vevo is to create a scarcity of advertising inventory in order to drive up rates.

Although YouTube has become phenomenally popular, it has so far taken in comparatively little revenue. Google has estimated that it is selling ads against about 9% of the videos on the site, up from 6% last year. But Credit-Suisse analyst Spencer Wang estimated in a recent research note that YouTube would lose \$470 million this year, even as revenue would increase 20% to \$240 million.

Until now, the major labels licensed music videos to multiple online services—such as YouTube, Yahoo and MTV—in return for a cut of the advertising revenue sold around their content. But since many of these services competed for the same advertisers, with the same content, ad rates declined even as viewership rose.

Rio Caraeff, executive VP of UMG's eLabs



Pay pals: Universal Music Group's DOUG MORRIS (left) and Google's ERIC SCHMIDT

division, told Billboard earlier this year that advertisers pay a CPM, or cost per thousand views, of \$3-\$8, a fairly low number (Billboard, Jan. 24). While Caraeff said that resulted in "tens of millions" in revenue, UMG and other labels want a CPM closer to that commanded by online movies and TV, which is \$25-\$40.

Universal and Google believe that Vevo will be able to charge higher fees by becoming the only entity to negotiate with advertisers that wish

to buy space on music videos. Universal and Google would sell ads, and both would split the profit.

Morris wants to bring the other major and independent labels onboard to expand Vevo's reach. If he succeeds, it could expand the amount of music on YouTube, which is now facing issues with music content around the world. In the last month, YouTube stopped hosting music videos of any kind in the United Kingdom and Ger-

many after PRS for Music and GEMA, respectively, asked for licensing fees.

"We're negotiating with all of them and we think that it probably will happen," Morris says of the other labels. "Working with this YouTube/Google team... has been remarkable. Because of all the conflicts that have passed over the years, for us to work in such an equitable and fair manner has been really fun for me. No one tried to get an edge. It's very logical." ■■■■

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Channeling Fans

Bonnaroo Radio Keeps Festivalgoers In Touch Year-Round

With genre-specific targeting and live connection to fans, terrestrial radio has traditionally been the best way to get the word out about concerts or tours.

Today, many music fans younger than 30 would say that the first news they hear about a show is from the Internet.

SBR Custom Channels in Boulder, Colo., believes it can combine the best of both worlds with custom-built online radio channels for festivals. An early customer is Bonnaroo, which has offered Bonnaroo Radio at bonnaroo.com since 2004.

A.C. Entertainment co-produces Bonnaroo, and president **Ashley Capps** says Bonnaroo Radio "has become a very effective tool for us in building excitement about Bonnaroo and the Bonnaroo brand." At first Capps says the company used Web radio "in its most basic way" by playing music of artists who had or would play Bonnaroo, with occasional specially created content. In the past couple of years, Bonnaroo Radio has evolved into a promotional tool that builds fan interest.

"I think we're just getting started in realizing some of the potential of what we can do with the Bonnaroo Radio channel," Capps says. "It's really a limitless palette."

Co-founder/co-presidents **Dave Rahn** and **John Bradley** started SBR in 1991 to help develop the triple A radio format. Rahn says the company has been involved with nearly every triple A station around the country at some level for the past 18 years in terms of programming, music, marketing, research and consulting. SBR's clients have included WXRT Chicago, KFOG San Francisco and WRLT Nashville.

In 1999, SBR started building custom online channels to help stations extend their brand to the Web. Then it started adding non-radio clients to produce festival channels for AT&T Blue Room for Lollapalooza, the Austin City Limits Festival, the New Orleans Jazz & Heritage Festival, Vegoose and others. But Rahn says these efforts were driven by AT&T and CBS Radio, and not so much by the fests themselves.

Bonnaroo wanted its own station, with programming and music centered on the festival. What started out as a five-hour loop of music

with a few messages dropped in has now evolved into more of a "live" station where messages can be added in at will. Before the 2009 Bonnaroo lineup was announced in February, fans could get clues about which bands were playing through Bonnaroo Radio.

"We started doing promotions before our announcements where we started to have hints and clues about who's going to be playing the festival," Capps says. "We did this for the first time for the 2008 festival, and the fans love that. It generates a lot of speculation and dialogue on the Internet."

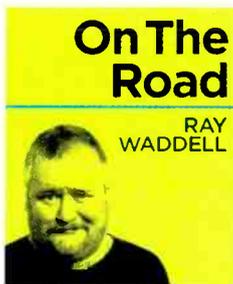
The SBR programming team works closely with Bonnaroo. "We try to provide a turnkey service so they don't have to be fiddling with it all the time," Rahn says. "They can provide the big picture and the parameters—'Here are the bands, here's the stuff we want, and here's the stuff we don't want'—and then let us run with it. If they hear something they don't like or something they want on there, they just drop us an e-mail. We take requests."

A year-round custom channel generally costs less than \$1,000 per month for a festival, Rahn says, and that includes streaming, a media player, content management and licensing. "Our package out there now is a little under \$10,000 for the year," he says.

While Bonnaroo hasn't brought in a sponsor partner for Bonnaroo Radio, Rahn thinks it's a natural for other festivals or even venues or promoters.

"I believe it's a great way to engage a festival sponsor on a year-round basis and keep that engagement going outside the three or four days of the show," he says. "We've been working with festivals to find a way to create \$20,000 or more worth of value for a sponsor, considering it's a 365-day deal, so you can cover your costs and take home something as well."

There could be an opportunity for Bonnaroo Radio to partner with a sponsor "once we get it up to the level where we could pitch it to a sponsor," Capps says. "Never say never. But I do think its value is to be the voice of Bonnaroo. The fans have hugely embraced it."



On The Road

RAY WADDELL

biz For 24/7 touring news and analysis, see billboard.biz/touring.

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,686,222 (€2,141,423) \$186.59/\$62.97	ANDREA BOCELLI O2, Dublin, March 5-6	17,126 two sellouts	MCD
2	\$1,766,243 \$250/\$175/\$140/ \$95	BETTE MIDLER The Colosseum at Caesars Palace, Las Vegas, March 31-April 1, 3-5	11,912 16,722 five shows	Concerts West/AEG Live
3	\$1,735,188 (£1,237,793) \$45.56/\$42.06	SNOW PATROL Odyssey Arena, Belfast, Northern Ireland, March 19-21, 23	39,341 four sellouts	MCD
4	\$1,535,889 \$95/\$65/\$36.50	BRUCE SPRINGSTEEN & THE E STREET BAND HP Pavilion, San Jose, Calif., April 1	16,713 17,196	Live Nation
5	\$1,518,548 (€1,196,140) \$63.48/\$57.13	SNOW PATROL O2, Dublin, Feb. 28-March 1	25,289 two sellouts	MCD
6	\$1,377,875 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND Jobing.com Arena, Glendale, Ariz., April 3	15,433 sellout	Jam Productions
7	\$1,302,672 \$89/\$55/\$39	BRUCE SPRINGSTEEN & THE E STREET BAND Frank Erwin Center, Austin, April 5	15,654 sellout	Live Nation
8	\$1,276,465 (4,720,655 pesos) \$54.08/\$12.17	IRON MAIDEN, LAUREN HARRIS, SEPULTURA, HORCAS, O'CONNOR Estadio Vélez Sársfield, Buenos Aires, March 28	40,024 sellout	Evenpro/Water Brother
9	\$1,225,699 (3,798,969 Nuevos Soles) \$214.88/\$14.20	IRON MAIDEN, LAUREN HARRIS Estadio Nacional, Lima, Peru, March 26	29,299 35,000	Evenpro/Water Brother
10	\$1,066,523 \$127/\$67	ELTON JOHN World Arena, Colorado Springs, Colo., April 4	9,577 sellout	Goldenvoice/AEG Live Denver
11	\$976,735 (2,254,750 reales) \$151.62/\$32.49	IRON MAIDEN Jockey Clube, Recife, Brazil, March 31	15,005 20,000	Evenpro/Water Brother, Mondo Entretenimento
12	\$948,719 \$62.50/\$44	NICKELBACK, SEETHER, SAVING ABEL Joe Louis Arena, Detroit, Feb. 28	17,030 sellout	Live Nation
13	\$927,689 (£658,043) \$40.18/\$21.15	THE X FACTOR LIVE, SIGNATURE Cardiff International Arena, Cardiff, Wales, March 9-11, 23-24	24,065 five sellouts	3A Entertainment
14	\$904,625 \$175/\$125	FLEETWOOD MAC Mohegan Sun Arena, Uncasville, Conn., March 14	8,155 8,183	Live Nation, in-house
15	\$894,713 \$75/\$40	NICKELBACK, SEETHER, SAVING ABEL Izod Center, East Rutherford, N.J., March 6	16,035 sellout	Live Nation
16	\$890,403 (\$1136,298 Canadian) \$67/\$38.79	NICKELBACK, SEETHER, SAVING ABEL Air Canada Centre, Toronto, March 2	14,261 sellout	Live Nation
17	\$881,419 (£608,736) \$54.30/\$26.79	PAUL WELLER, THE CORAL O2 Arena, London, March 21	16,731 sellout	3A Entertainment
18	\$880,050 (\$1131,70 Canadian) \$391.34/\$19.76	MONTREAL SYMPHONY ORCHESTRA Bell Centre, Montreal, April 2	11,891 13,990	Gillett Entertainment Group
19	\$879,944 \$75/\$46.50	NICKELBACK, SEETHER, SAVING ABEL Allstate Arena, Rosemont, Ill., March 12	14,141 14,276	Live Nation
20	\$858,993 \$75/\$55/\$46.50	NICKELBACK, SEETHER, SAVING ABEL Wachovia Center, Philadelphia, March 9	13,201 sellout	Live Nation, in-house
21	\$853,613 (£609,380) \$63.04/\$49.03	LIONEL RICHIE Odyssey Arena, Belfast, Northern Ireland, March 16-17	13,846 two sellouts	Aiken Promotions
22	\$843,612 \$63/\$38	NICKELBACK, SEETHER, SAVING ABEL Qwest Center, Omaha, Neb., March 17	15,369 sellout	Live Nation, in-house
23	\$841,407 (\$1029,433 Canadian) \$122.19/\$40.46	FLEETWOOD MAC Bell Centre, Montreal, March 25	9,042 11,300	Live Nation, Gillett Entertainment Group
24	\$809,323 \$63/\$44.50	NICKELBACK, SEETHER, SAVING ABEL Bradley Center, Milwaukee, March 14	15,129 sellout	Live Nation
25	\$803,443 (2,008,062,500 sucre) \$70/\$12.50	IRON MAIDEN, LAUREN HARRIS Estadio del Aucas, Quito, Ecuador, March 10	17,924 20,000	Evenpro/Water Brother
26	\$776,456 (\$1,228,880 Australian) \$107.41/\$75.82	LEONARD COHEN, PAUL KELLY Entertainment Centre, Brisbane, Australia, Feb. 3	8,284 10,000	Frontier Touring
27	\$774,398 \$64/\$45.50	NICKELBACK, SEETHER, SAVING ABEL Nationwide Arena, Columbus, Ohio, March 11	14,075 sellout	Live Nation, in-house
28	\$742,069 (1,684,950 reales) \$220.21/\$44.04	IRON MAIDEN, LAUREN HARRIS Mineirinho, Belo Horizonte, Brazil, March 18	9,849 20,000	Evenpro/Water Brother, Mondo Entretenimento
29	\$740,210 \$76.25/\$46.25	NICKELBACK, SEETHER, SAVING ABEL DCU Center, Worcester, Mass., March 5	12,116 sellout	Live Nation
30	\$736,547 (\$1,077,564 Australian) \$136.02/\$67.67	THE WHO, COUNTING CROWS, DALLAS CRANE, CLINT CRIGHTON Acer Arena, Sydney, March 31	8,404 9,198	Andrew McManus Presents
31	\$734,149 \$94.50/\$44.50	ELTON JOHN Rushmore Plaza Civic Center, Rapid City, S.D., April 2	9,107 sellout	Goldenvoice/AEG Live
32	\$717,450 \$146.50/\$46.50	FLEETWOOD MAC Blue Cross Arena, Rochester, N.Y., March 16	8,183 10,891	Live Nation
33	\$695,080 \$91.50/\$21.75	MÖTLEY CRÜE, HINDER, THEORY OF A DEADMAN, THE LAST VEGAS Madison Square Garden, New York, March 16	10,888 11,616	Live Nation
34	\$691,943 (£493,998) \$39.92/\$21.01	THE X FACTOR LIVE, SIGNATURE Scottish Exhibition & Conference Centre, Glasgow, Scotland, March 15-16	18,216 two sellouts	3A Entertainment
35	\$680,003 (\$871,017 Canadian) \$66.74/\$38.64	NICKELBACK, SEETHER, SAVING ABEL Coppes Coliseum, Hamilton, Ontario, March 3	11,554 sellout	Live Nation

Bill Of Rights

The Harry Fox Agency Branches Out In Response To Licensing Changes

This isn't your father's Harry Fox Agency.

Best-known as a licensing clearinghouse for music publishers, HFA moved beyond its core business four years ago when it began offering administrative services, providing the company with a new source of revenue growth.

"HFA suffers from being looked at through a very narrow pigeonhole," president/CEO Gary Churgin says. "HFA used to be viewed as an all-or-nothing deal."

Today HFA says it can handle each step in the licensing process—from drawing up a licensing agreement and providing data matching and copyright research services to reporting and distributing royalties and maintaining detailed publishing ownership information. HFA also can serve as an administrator for labels, digital distributors and others direct licensing agreements with non-HFA-represented publishers.

"In working with digital licensees over the last eight years," VP of business development Lauren Apolito says, "we have laid out the transaction arc, identified the pain points and come up with a solution for each one."

With the emergence of the digital marketplace, HFA recognized that it needed to disaggregate many of its services, Churgin says.

"We have taken them out of the clump to say, 'You know what? If you want to license your music just for the digital services, and/or if publishers want to become affiliates of HFA just for the digital world, or just for ringtones, we will do that,'" he says. "What we are able to do is offer almost a custom service in terms of what it is you need either as a publisher or as a licensee."

A central part of these efforts has been the continued expansion of its song database, which links more than 3.5 million ISRC codes to their underlying musical compositions, including information on writers and publishing copyrights, "something that nobody else has in the marketplace," Apolito says.

The database includes such business rules as payment instructions and who has song-commitment authority. It also has songs from non-HFA-affiliated publishers because HFA accesses such information when providing a la carte services, like the quarterly Publishers Airplay chart that it compiles for Billboard, which calculates the share each publisher has of the top 100 songs of the quarter

(Billboard, Feb. 21).

HFA often deals with digital music services that are overwhelmed by the number of tracks for which they need to clear publishing rights. In those instances, HFA works with the clients to help them determine which works they need to clear first and help them administer any direct deals they might have, Apolito says.

HRA is increasingly billing licensees, rather than publishers, for its services. For example, when HFA obtains song licenses for digital service providers, the licensee pays HFA for those services, and HFA then pays the publisher 100% of the publishing royalty, with nothing held back for HFA overhead.

With its expanded menu of services, HFA is treading on ground staked out by companies like the New York-based RightsFlow; Woodland Hills, Calif.-based Music Reports Inc.; and San Diego-based RoyaltyShare. "RightsFlow

is one of the first companies to act on behalf of its customers—labels, distributors and online music services—to obtain licenses for publishing uses for 100% of the song approval whether or not represented by the Harry Fox Agency," RightsFlow president Patrick Sullivan says.

MRI touts its 13 million-song database as unique to the marketplace, though some music industry executives question its accuracy. Still, Les Watkins, MRI senior VP of business affairs and business development, says HFA's efforts to generate additional revenue by charging for administrative services suggests that it wasn't properly incentivized in the past to meet all its obligations to publishers who paid it to clear licenses on their works.

Churgin counters that by working with HFA, licensees get better-quality information and the security of knowing that they've obtained the proper licenses and secured the appropriate rights.

"In the absence of substantial high-volume direct data relationships with rightsholders," he says, "third-party service providers simply cannot have accurate, complete, up-to-date information."

Churgin notes that HFA's song database ranges from best-selling titles to digital tracks with fewer than 5,000 copies sold.

"HFA has become the database of record," Churgin says, "in that we have the most current ownership information available."

Publishers Place

ED CHRISTMAN



21st century Fox: HFA's GARY CHURGIN (top) and LAUREN APOLITO



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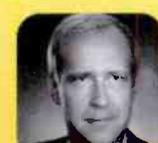
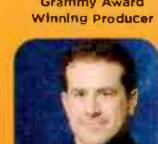
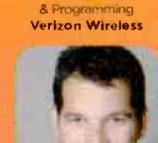


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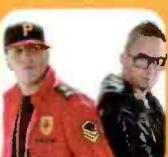
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Staging Area

MyContent.com Targets Latin Internet Audiences

The new buzzword out there is “monetize.”

How to monetize digital content, music, promotional appearances, videos—you name it.

One of the newest Web sites that promises to help artists monetize their creative assets is MyContent.com. The Orlando, Fla.-based site, which will formally launch this summer, first appeared on the music industry’s radar at the end of March, when it had an exclusive live online video stream from the Miami album-release party for the hip-hop star **Flo Rida’s** “R.O.O.T.S.” (Atlantic).

In an unusual twist, MyContent is simultaneously pursuing the Latin market, with the summer launch of the Spanish-language site MiContenido.com. The latter site will be managed by a team in Medellin, Colombia, overseen by MiContenido president **Jorge Quiroz**, a former account executive in the Latin American/Hispanic division of event management and talent

agency IMG.

MyContent promises to give artists and other content creators an online platform through which to distribute their music, videos, podcasts and other works. Artists can distribute their material for free or charge a fee. Artists keep 70% of all revenue they generate, with the rest going to MyContent. The same split will apply to advertising or sponsorship revenue that artists secure on the site.

“We set out to offer a distribution model that was open to everybody,” says **Fabio Jafet**, co-founder/ chief creative officer of MyContent. “We sincerely believe that we have found a formula that works for all parties involved.”

The live footage from Flo Rida’s album release party was an example of how artists can use the site. In addition to watching the webcast, fans could preregister with MyContent and receive online backstage access and view red carpet arrivals, celebrity interviews

Latin Notas

LEILA COBO



Mis mejores canciones, mis videos inéditos, una mirada al interior de mi carrera, mis mejores shows, en un solo lugar: www.miconenido.com.

We want you: Colombian artist VIVI in a promo for MiContenido.com.

and other exclusive content.

Although the Flo Rida event highlighted how the site can work with major labels, MyContent’s distribution platform and profit-sharing model is open to any artist, according to Jafet, a film/TV producer and director whose credits include preshow for the Grammy and Source Awards.

MiContenido will translate all MyContent information for Spanish-speaking audiences and also reach out to Latin artists to encourage them to use the site, Quiroz says. As part of these efforts, MiContenido is working with such emerging artists as the unsigned Colombian singer **Vivi** to showcase how the site can work for them. In addition, MiContenido wants to procure sports, fashion and other content that will appeal to Latin audiences in the United States and Latin America.

“There is not one dominant Latin portal that brings to the marketplace orig-

inal Latin content in the way that MiContenido.com will offer,” Quiroz says.

Jafet will discuss MyContent’s plans for the Latin market April 21 during the “Evolving Digital World” panel at the Billboard Latin Music Conference. The panel, which will be moderated by Music Ally head of research **Juan Paz**, will discuss how new technologies and applications can generate income for artists and labels. Other panelists will include Vital Digital CEO **Gerardo Alton-Ortega**, SoundExchange Latin outreach director **Lupe De La Cruz** and Latin Outreach director/iMusica executive director **Felippe Llerena**.

The Billboard Latin Music Conference takes place April 20-24 at the Eden Roc Resort in Miami Beach. For more information and registration, go to billboardlatinconference.com.

.biz For 24/7 Latin news and analysis, see billboard.biz/latin.

EN BREVE

UNIVERSAL TEAMS WITH AXIS

Universal Music Latin Entertainment (UMLE), which controls the largest share of Latin music sales in the United States, is teaming with Interpublic Group’s Axis Agency to seek brand alliances and license content to companies marketing to Hispanics.

Their one-year, nonexclusive agreement covers the United States and Puerto Rico and is an outgrowth of several campaigns that Axis has brokered on behalf of Universal’s Latin acts during the last few years, according to Axis president Armando Azarloza. One such deal was Absolut Vodka’s “Lights Out” campaign last summer, which featured club performances and autograph signings by the reggaeton act Angel & Khriz.

Axis is shopping such brand-promotion opportunities with UMLE artists as meet-and-greets, product placement in videos, branded text messages and Web sites, promotional downloads and album release parties.

—Ayala Ben-Yehuda

CRUZ ESTATE WINS CONTROL OF WEB SITE

The estate of the late salsa legend Celia Cruz has won control of the domain name celiacruz.com following a ruling by the Geneva-based World Intellectual Property Organization’s Arbitration and Mediation Center.

A corporation in the Cayman Islands had previously controlled the domain name. The ruling came after Eventus Entertainment, which took over the running of Cruz’s estate last year, filed a complaint in January with WIPO. The late singer’s official Web site will now reside at both celiacruz.com and celiacruzonline.com.

—Leila Cobo

THE BILLBOARD Q&A?

State Farm Insurance has been increasing its use of Latin music to get its marketing message across. Its efforts have included sponsoring such awards shows as the 20th annual Billboard Latin Music Awards and its unique collaboration with the advertising firm Alma DDB to create Los Felinos de la Noche, a regional Mexican group that stars in a multimedia branding campaign for the insurance company (Billboard, July 5, 2008). State Farm advertising director Edward C. Gold discussed with Billboard how the strategy has paid off.

Your company has been a sponsor of Premios Juventud, Premios Lo Nuestro, the Latin Grammy Awards and the Billboard Latin Awards. What results have you seen?

There’s no doubt that the awards shows are some of the top-rated programming and highest-viewed events for the Hispanic marketplace. When the opportunity to be the title sponsor of the Latin Billboard Awards came around, it

seemed like an opportunity to really make a statement. And it’s at the right time of the year. Auto insurance sales tend to increase slightly in the second quarter due to more car sales happening at that point in time.

We are seeing positive results of our increased efforts in the Hispanic market overall. There’s no way we can identify that because we were the title sponsor of the Latin Billboard Awards, that that



is the key thing that caused a spike in sales or more people to come to a State Farm agent and get a quote. But it is part of our overall multimedia plan.

How long will the Los Felinos campaign run?

Right now there is no definitive end to our association with them. Hopefully when they gain even more popular-

ity, we’ll be able to let them go off on their own.

Does State Farm intend to launch another band-centered campaign as it did with Los Felinos?

We’ve had really good success here but it’s hard to repeat success around the same type of thing. Because of the newness of this idea—that a group could be started because they were in a television commercial together—you can try to replicate that, but you never know if it’s going to work again.

Given the tough economic outlook, is this level of marketing interest in Latin music going to continue?

EN ESPAÑOL: All the great Latin music coverage you’ve come to expect from Billboard—in Spanish! Billboardenespanol.com.

We see the Hispanic consumer as a major portion of our business, now and in the future. We are not planning any pullbacks in the Hispanic marketplace due to the importance of the market for us. We are a mutual insurance company, which does not leave us beholden to stockholders, so we can make long-term decisions that are not based on short-term profits.

How has the Latin music business responded to your branding efforts?

We have been approached by a number of different parties. Obviously when we’re at the Billboard conference, I am sure we will be inundated with people wanting to talk to us. Insurance is not the most exciting category in the world, but we’re a very stable category, and one that wants to make a mark in the Hispanic community.

—Ayala Ben-Yehuda

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GLOBAL BY WOLFGANG SPAHR

Physical Therapy

CDs Help Slow Music Sales Decline In Germany

HAMBURG—An unlikely savior is lending a boost to the sick man of Europe's music markets: the CD.

Germany, the European Union's second-largest music market after the United Kingdom, posted its 10th consecutive annual decline in retail music sales in 2008. But executives are taking heart from the continued health of the CD format.

The retail value of German music sales fell 4.7% in 2008 to €1.6 billion (\$2.1 billion), from €1.7 billion (\$2.2 billion) in 2007. That's substantially better than several other leading European markets. During the same period, retail sales value fell 15% in France, 10% in Spain and 21% in Italy.

Meanwhile, physical album unit sales in Germany slipped just 2.4% to 145.1 million in 2008, down from 148.6 million in 2007, with value down 3.2% to €1.28 billion (\$1.7 billion) from €1.32 billion (\$1.8 billion), according to the labels organization Bundesverband Musikindustrie (BVMI). Physical sales plummeted 18% in 2003 to 146.8 million units but have remained relatively stable since then.

German industry figures cite an increase in the number of formats available as key in maintaining physical sales. Of the country's top 10 best-selling albums in 2008, eight were available in deluxe editions—including releases from Amy Winehouse, AC/DC and Metallica. All four majors have embraced deluxe formats.

At the other end of the spectrum is Universal Music Germany's stripped-down "Pur-Edition" CD album, which comes in a cardboard sleeve without a booklet. Pur-Edition CDs are usually released several months after the initial street date of the standard CD and sell for €9.99 (\$13.38). That's the same price as digital albums at iTunes Germany and far cheaper than the typical €15.99-€18.99 (\$21.41-\$25.43) for a standard CD and €19.99-€24.99 (\$26.77-\$33.47) for a deluxe edition.

"Four years ago, we gave the physical market a fresh impetus," Universal Music Germany CEO Frank Briegmann says of the new formats. "We introduced a new policy regarding configurations and developed a format for the customer who discovers the subject rather late."

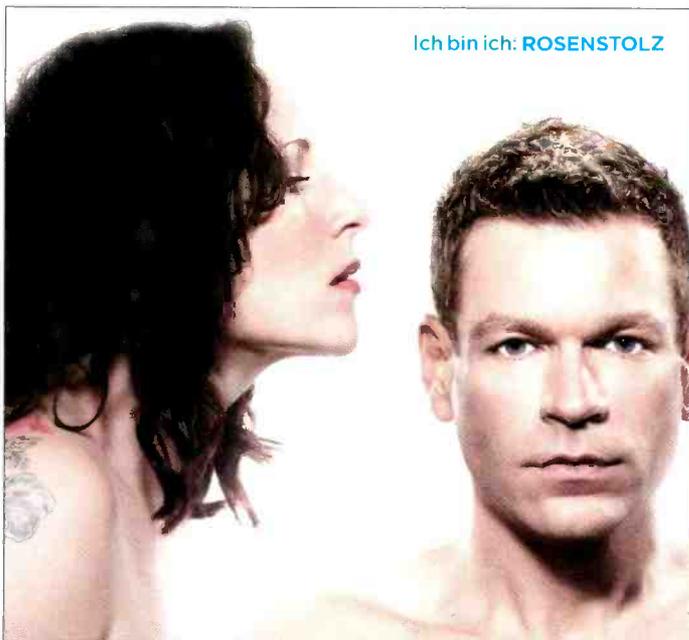
Briegmann says alternative formats can account for 50% of sales on some top-performing albums, including Nelly Furtado's "Loose" (Geffen/Universal) and the German pop duo Rosenstolz's "Das Grosse Leben" (Island/Universal).

Pur-Edition CDs have been instrumental in delaying consumer migration to downloadable music, which has been notably slower in Germany than elsewhere, according to Michael Bartels, the head buyer for the 84-store chain Medimax.

"If you can buy a current album for €9.99, download offers are no longer of interest," Bartels says.

Efforts to extend the shelf life of major albums go beyond new physical formats. Sony Music Entertainment Germany CEO Edgar Berger says labels have also sought to boost album sales by releasing more singles—sometimes as many as five or six tracks, when five years ago the norm would have been two or three.

"With more singles, we have the best promotion to stay in the charts," Berger says,



Ich bin ich: ROSENSTOLZ

noting that Pink's "Funhouse" (LaFace/Zomba) will be the next release to benefit from this approach. "We want to break the sales barrier as often as possible and create more million-sellers."

These efforts are paying particular dividends for the top end of the market. BVMI reports that 97 albums were certified platinum (200,000 copies) in 2008, up from 83 in 2007 and 67 in 2006.

Executives are optimistic they can maintain CD sales levels even as they build Germany's fledgling digital business. Sales of digital bundles grew 50% to 3.9 million in 2008, from 2.6 million in 2007, according to BVMI, although digital sales accounted for just 7% of total market value last year, compared with 6% in 2007. In the United Kingdom, digital sales accounted for 12.3% of total market value in 2008, up from 7.9% in the prior year.

"Of course, the digital market is the future," Berger says. "But compared to other countries its development will be slower. In our country, the retailers have a very good presence and consumers love to go to shops. The CD will be around on the German market for a long time."

GLOBAL BY LARS BRANDLE

PLANET WAVES

MTV Australia Awards Show To Reach International Audience

SYDNEY—The MTV Australia Awards show is going global, promising worldwide exposure for three Aussie acts, despite complaints that this year's event was dominated by U.S. artists.

In a network first for an awards show, footage from the March 27 90-minute Sydney gala (billboard.biz, March 29) will air May 1 on MTV's recently launched World Stage platform, which delivers international programming to 62 MTV channels in 162 countries. In 2008, the 90-minute awards telecast reached just 19 countries.

The show featured performances by Australian acts Wolfmother, Sia and pop singer (and 2006 "Australian Idol" runner-up) Jessica Mauboy. The broadcast expansion is "great news for Aussie acts and a great opportunity to gain exposure in the other territories," says MTV Networks Australia managing director Dave Sibley. "This is a significant ramp-up to get through the entire international distribution channels."

The initial live broadcast "achieved above-average ratings for us," says MTV Networks Australia GM of music brands Rebecca Batties, although she declines to disclose viewing figures.

Wolfmother unveiled its new lineup at the show and performed "Back Round," a track

from its forthcoming sophomore album. The awards offered an opportunity to "reach a lot of the markets Wolfmother are already established in and fitted our timing," says Steve Pavlovic, founder of the group's label Modular.

Sia, whose 2008 album "Some People Have Real Problems" (Hear Music) peaked at No. 26 on the Billboard 200, also hopes to capitalize on the international exposure of her MTV awards show performance, according to her manager David Russell.

"I'm confident the awards will raise her profile and expose her to a lot of people who wouldn't normally have that kind of access to an artist like Sia," Russell says.

In 2008 Australian acts from AC/DC and Kylie Minogue to newcomers like Gabriella Cilmi, Sam Sparro, Daniel Merriweather and Missy Higgins made a splash on the international music scene. Given that success, the fact that only three Australian acts performed at the 2009 MTV Awards is "bloody embarrassing," says one leading major-label executive, who asked to remain anonymous. "It could have been so much better [for Australian artists]."

In 2008, the awards show included performances by four Aussie acts and one New Zealand artist.

Several other label execs declined to com-

GLOBAL NEWSLINE

>>> PRS OVERSEAS EARNINGS RISE

The U.K. authors organization PRS for Music says its members' earnings from performances of their works overseas increased 15.2% in 2008 to £139.6 million (\$205.7 million), from £121.2 million (\$178.5 million) in 2007. The U.K. collecting society published details of its members' international earnings April 6, ahead of full financial results for 2008 that will be unveiled later this month. The most lucrative market was the United States, where 2008 income totaled £21.7 million (\$32 million), followed by Germany at £15 million (\$22.1 million) and France at £11.6 million (\$17.1 million). PRS for Music has 60,000 members; their works are represented in 150 countries through agreements with about 100 societies and agencies.

—Andre Paine

>>> HONG KONG GETS OMNIFONE'S DESKTOP

The London-based Omnifone has started an unlimited-music service for computer users in Hong Kong, in partnership with the mobile network 3. Omnifone, which powers such services around the world for companies including Sony Ericsson, Vodafone and Telenor, rolled out its MusicStation Desktop

Edition March 26 in Hong Kong. It's the first market for the company's Dual Download service, allowing MusicStation subscribers to download, play and share music on their mobile handset and computer. Users have access to more than 1.3 million tracks from all the major labels and leading independents for a weekly fee of \$15 Hong Kong (\$1.93), compared with \$12 Hong Kong (\$1.55) per week for the original mobile-only MusicStation unlimited service.

—AP

>>> U.K. LIVE SECTOR RAISES VISA CONCERNS

Representatives of the U.K. live entertainment sector say they have received "very positive responses" from the British government over their concerns about a controversial visa system that they claim is dissuading performers from appearing in Britain. Lobbying organization the National Campaign for the Arts led a delegation to meet Minister for Borders and Immigration Phil Woolas March 31 to discuss the impact of the rules, which became effective in November 2008. The regulations require performers from outside the European economic area to have a sponsor and meet specific criteria before they can obtain a temporary, 12-month U.K. visa. The NCA complains the new system is in-

GLOBAL BY RICHARD SMIRKE

State Of The 'Union'

Buoyed By Fleet Foxes' Success, The U.K. Label Looks To Expand

LONDON—Having scored a hit in the United Kingdom and Europe with Fleet Foxes, the Bella Union label is now hoping to lead other North American bands to breakout international success.

Former Cocteau Twins bassist Simon Raymonde co-founded the label with fellow Cocteau member Robin Guthrie in 1997—the year the trio broke up—initially as a vehicle for the co-founders' own records. While Guthrie is no longer involved, Raymonde is now the label's GM.

Today, the London-based Bella Union specializes in signing U.S. bands to deals for the United Kingdom and Europe, although Raymonde insists the geographical origin of his artists has been largely coincidental.

The label scored its first U.K. platinum album (300,000 shipments) for Fleet Foxes' self-titled debut, which has sold 271,000 copies since its June 16, 2008, release, according to the Official Charts Co.

Raymonde is now trying to capitalize on that success by expanding the imprint's roster.

"The obvious thing would be to go crazy and sign anything that moved," he says. "But Fleet Foxes is one of those once-in-a-lifetime bands. That's not going to happen with every release."

Raymonde says Bella Union rejected the customary practice of licensing U.S. repertoire for Europe because a "more direct" relationship works better for both parties. Most acts are on 50/50 deals, receiving either no up-front advance or a small one. The label is preparing for the June U.K. and European releases of albums by Providence, R.I.-based Americana band the Low Anthem and the Toronto-based alternative rock group Ohbijou, with a sales target of 40,000 copies apiece.

Bella Union also holds the worldwide rights to the alternative act Midlake of Denton, Texas. For now, the label is concentrating on U.K./European releases, but Raymonde cites Bella Union's U.S. administration deal with New York-based World's Fair for the band's releases as a possible model for future U.S. expansion.

Raymonde relies on a network of contacts to tip him off about U.S. bands before they sign worldwide deals. He credits Midlake's U.S. booking agent, Trey Many of Chicago-based the Billions Corp., with first alerting him to Fleet Foxes.

At first, expectations for "Fleet Foxes" were small, but the band broke through after its appearance at the 2008 South by Southwest confer-

ence created considerable U.K. media buzz and what Vincent Clery-Melin, GM of Universal-owned Cooperative Music, describes as "a significant marketing spend online." Cooperative distributes and promotes Bella Union releases throughout Europe.

"Fleet Foxes" subsequently appeared on many European year-end polls, prompting Bella Union to drop the retail price of the album in Britain and Scandinavia, boosting chart positions in both territories, according to Clery-Melin. In January, a deluxe version of the album was released in the United Kingdom, accompanied by TV advertising and playlist slots for "Mykonos" on the national top 40 station BBC Radio 1 and AC-formatted BBC Radio 2, the nation's two most popular music stations.

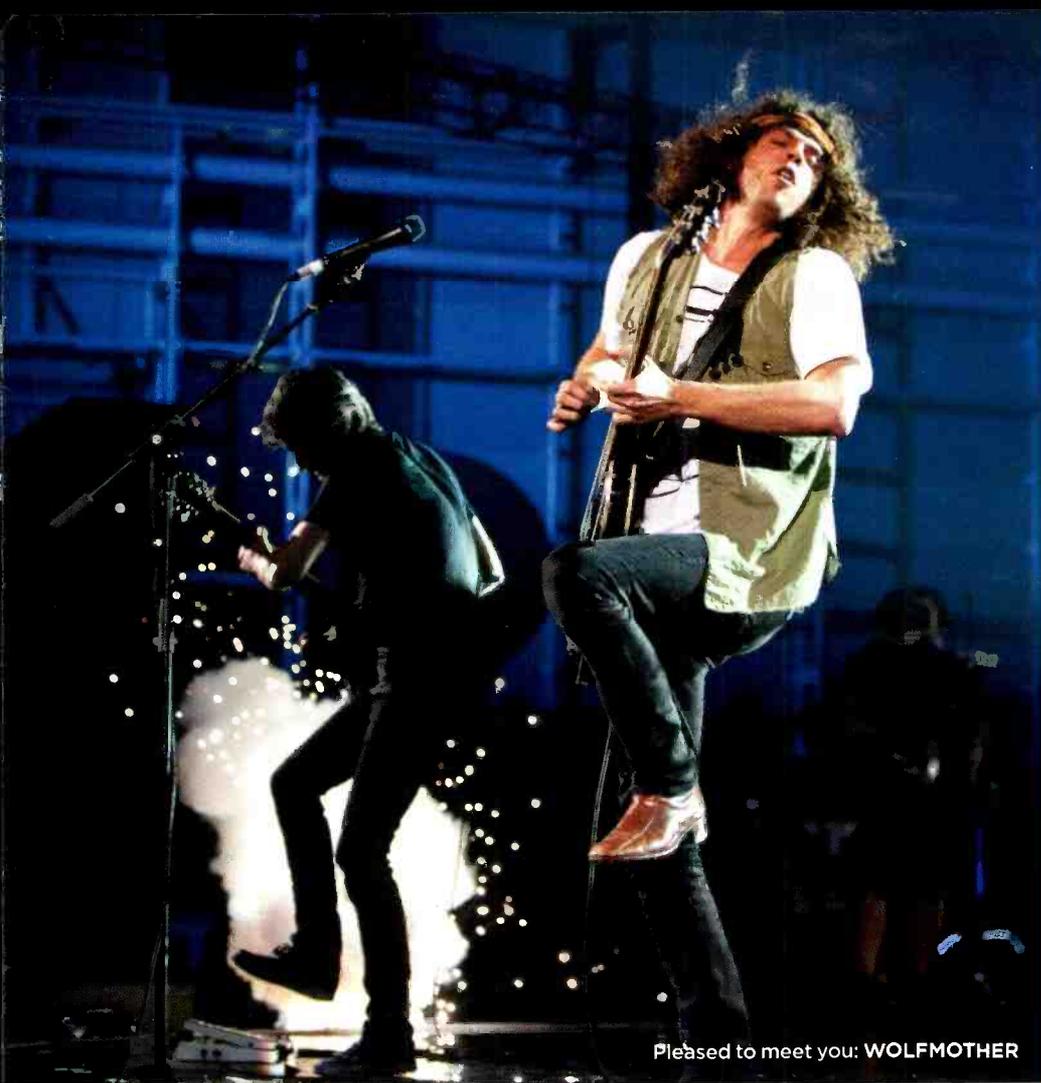
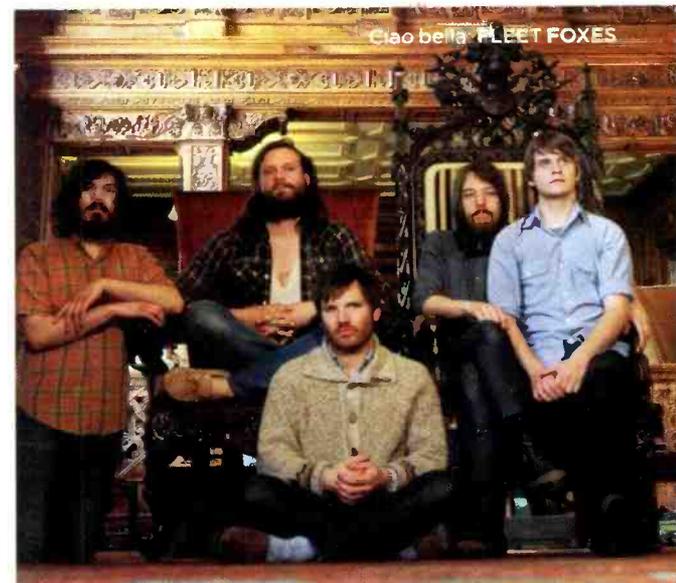
"With the polls, and the fantastic shows they'd done in November, we reached a tipping point translating into big playlists," Clery-Melin says.

"Fleet Foxes" has sold a further 100,000 copies in Europe, according to Cooperative Music. In the United States, where the band is signed to Sub Pop, the album has sold 251,000 copies, according to Nielsen SoundScan.

As the label gears up for its expansion, it remains highly regarded by others in the indie community.

"Bella Union is a testament to sticking to what you believe in and never chasing the easy money," says Mark Bowen, GM of the London-based indie Wichita, which has also enjoyed success with directly signed U.S. acts, most notably Clap Your Hands Say Yeah.

"The rewards do come if you stick in there," Raymonde says. "We're like an unstoppable train at the moment but that's really just because of Fleet Foxes' success. We have to work as hard as we ever have on all the other bands if we're to carry on."



Pleased to meet you: WOLFMOTHER

ment. However, indie Shock Group Holdings' managing director Marcus Seal admits he'd "certainly like to see more representation of Australian artists." He adds, though, that he's against "token inclusions of any artists in Australian productions."

The show featured performances by the Fray, the Killers, Vanilla Ice and the United Kingdom's Kaiser Chiefs, plus Kings of Leon by satellite from New Zealand. U.S. artists including Pink, Katy Perry and Britney Spears

won most key categories. The only overseas artist to collect an award in person was Fall Out Boy's Pete Wentz, who picked up the best rock video award—and he was hosting the show.

Batties remains unapologetic about the show's makeup. "If an act is great, it doesn't matter whether it's Japanese, Australian, American or English," she says. "If it's a great song, and if it's a great act, then we'll want to have it on the show." ...

flexible and that overseas officials are unfamiliar with its requirements. According to NCA director Louise De Winter, Woolas "gave us a sympathetic hearing" and was "keen to stress that he wanted to remove problematic hurdles." —Tom Ferguson

>>> SONY LINKS WITH JAPANESE HOSTESS

Hostess Entertainment and Sony Music Entertainment Japan have struck a services and support-based strategic partnership. Under the deal, the SMEJ division Sony Music Distribution will handle nationwide physical distribution and back-end logistical administration for Hostess releases, while other SMEJ entities will provide nationwide promotional support and license Hostess music for use in Japanese TV programming and commercials. Formed in 2000, Hostess is a music management, marketing, sales and promotion company for international labels and artists in Japan. Hostess previously had a catalog and new-release deal with BMG Japan for distribution, sales and broadcast media promotion support. That deal expired March 31. —Rob Schwartz

>>> ASH TAKES OVER AT PPCA

George Ash, managing director of Universal Music Australia, has been elected chair-

man of the board of directors at the rights collecting society Phonographic Performance Co. of Australia. Ash succeeds John O'Donnell, who has stepped down after four terms, following his exit last year from EMI Music Australia, where he served as CEO. PPCA has been providing licenses for public performance and broadcasting for audio and video tracks on behalf of record labels and their artists since 1969. —Lars Brandle

>>> KEELING UPPED AT UMGI

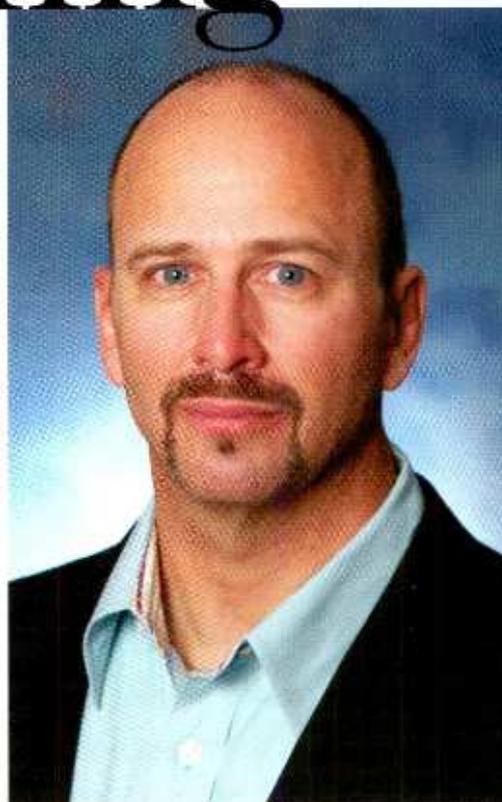
Francis Keeling has been promoted to VP of digital at Universal Music Group International. He was previously head of commercial, digital at Universal Music U.K., which he joined in 2002. The London-based Keeling reports to Rob Wells, senior VP of digital at UMGI. In his new role, Keeling will be responsible for managing UMGI's commercial relationships with partners, including its ongoing discussions with Internet service providers about new music offerings. According to Wells, the appointment "reflects the excellent business contributions Francis has made, including a key role in developing our partnerships with Nokia, BSKyB and Orange." —AP

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FONTANA
DISTRIBUTION
EXECUTIVE
VP/GM

Ron Spaulding

Fontana's chief explains the indie distributor's expansion into new services and international markets.



Fresh off a trip to South by Southwest to see some of his bands perform, Fontana Distribution executive VP/GM Ron Spaulding is already thinking about his next move. Fontana, the independent distribution arm of Universal Records, has made some bold moves during the past year, including a \$1.5 million upstream deal with Downtown Records and an agreement to distribute the buzzed-about U.K. artist Ida Maria, who's signed to Mercury Records in the United States.

Spaulding, a laid-back Texan who loves to tool around Los Angeles on his motorcycle, has a long track record in the business. Prior to joining Fontana, he served as executive VP/GM of Asylum and EastWest Records, overseeing the day-to-day operations of both labels. He also served as the senior VP of sales at WEA, Warner Music Group's distribution arm. While at WMG, Spaulding played an instrumental role in the success of such labels as Fueled by Ramen (Cute Is What We Aim For, Gym Class Heroes, Paramore), 7 Brothers Records (Sevendust), Glassnote Records (Secondhand Serenade), Eleven: A Music Company (Silverchair), Fearless Records (Plain White T's) and Swishahouse (Mike Jones, Paul Wall).

Even with that impressive résumé, Spaulding isn't prepared to ride off into the sunset. He's now working on ambitious plans to expand Fontana's reach, signing up new labels and launching new services. He talks to Billboard about his vision for a one-stop-shop distribution company.

Fontana has started diversifying its service offerings beyond distribution. Can you talk about some of the new services you're offering?

I inherited a quality staff and our core competency was distribution, both digital and physical. So we've been working over the last year to really expand our service offering. The idea is that we will be able to aggregate costs and offer lower-price services to our labels, which will in turn lower their overhead. It increases their bandwidth if we can provide the service here, and we are doing it all a la carte. So there are opportunities when a label needs every service on every record.

Otherwise it's by project and it's either a distribution fee or a cost by project, depending on what service they need. And we do it all, literally. We offer every piece of it. Not only synch and licensing opportunities but financing, marketing services. We can hire or coordinate consultants for sales, marketing, even publicists. We

have online marketing street teams in-house, direct-to-consumer marketing, global marketing, tour marketing, and radio and video promotion.

And then all the creative too, which people overlook. We also created a concierge service, which offers both session and touring musicians to people in need. For example, Ida Maria came here, had a visa problem with her drummer and her bass player. We put two people with her band to do her L.A. shows and hired them to learn the song and they just started playing, and she almost hired both of them. Independent distribution today has to be about services going forward where we still are the best of what we do at our core competency of distributing music.

Is the expansion of service offerings also a response to the revenue that's been lost as a result of piracy?

It really is about consumer demand. It's less about the negativities of piracy, which people

tend to lean toward. I think it's really about being better prepared to release your records, having a wider window, and I think the digital landscape allows you so many different ways to talk directly to fans and have artists have an interpersonal relationship with fans that you can create more demand now than ever and still sell your physical and tangible assets. People want to buy when you create real demand.

As the U.S. recorded-music business continues to shrink, does Fontana plan to expand internationally?

To be clear, we are continuing to expand the scope of our repertoire and the services we provide our partners and artists here in the U.S. There's a good deal of opportunity still out there if you know where to look and what to do with it when you create it. As far as international, we have been working on putting the final touches on our new, comprehensive international

distribution system that combines the Fontana difference with the breadth and depth of Universal Music Group's market-leading prowess over a variety of platforms.

You've struck a few big deals recently, including a distribution pact with Savoy Records. How did that happen?

Savoy had been engaged with us for quite some time in terms of kicking the tires and looking at how the two companies can work together. And finally, a few months ago, we kicked it into high gear and hammered this thing out over the past few months. They are a perfect example of the kind of label that we want to be in business with because they have a diverse catalog and they are signing new and different artists to their repertoire than they ever have before. They've got bands like Cracker, they've got a really excellent release schedule, and it's a good illustration of the two-pronged approach that we're taking at Fontana. One is to look for young-in-spirit entrepreneurs

and the other is to look for higher-profile repertoire providers. And so Savoy fit that bill for us perfectly, and we both had a mutual desire to work together.

We're not doing deals that don't include all digital and all physical. So with Savoy, our digital prowess was very attractive to them. We're not looking to do deals that would exclude one format or the other. We're looking at being full partners with our labels.

It seems like you're attracting labels because you offer strong digital and physical distribution and they want everything in one place.

Yep, and we're not looking to do deals that would exclude one or the other.

The other major deal you've been part of is with Original Signal Recordings, home of the Sounds and Ingrid Michaelson [see story, page 6]. What role will Fontana play in this agreement?

With Original Signal, we are doing distribution for some records, and Universal Motown is providing marketing and promotional services as needed for their artists and their repertoire. Two really great entrepreneurs are running that company day to day—that is something we're very attracted to. They have the kind of repertoire that was attractive to Universal Motown—that we could make a great partnership together internally. So it was a pretty seamless process for us to work together with Universal Motown to make sure we got them in-house and that we gave them the kind of services that they needed to be able to be successful. ...

We're not doing deals that don't include all digital and all physical. We're looking at being full partners with our labels, not partial partners.

After The Death Of LeRoi Moore,
The **Dave Matthews Band** Regroups
With A New Orleans-Inspired Album
That Could Be Its Best Yet

WAKE, BRATTLE AND ROIL

BY RAY
WADDELL
PHOTOGRAPH BY
DANNY CLINCH



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ROM THE BLUESY sax solo that opens the album, to the inspired songs and performances throughout, it's

clear that this one's for LeRoi. ■ "Big Whiskey and the Groogrux King," the Dave Matthews Band's first album since 2005, shows a number of inspirations: producer Rob Cavallo (Green Day, My Chemical Romance), the band's maturation and a focus on creating a studio project on a level with the band's potency as one of the most popular live acts in rock history. ■ But it's hard to deny the impact of the loss of founding member LeRoi Moore, who last summer died of complications from injuries suffered in an all-terrain-vehicle accident after work on the album had begun. "Everything was really hard after Roi's death," Matthews says. "But when we were all spending time together and listened to what he had already played, we really had time to think about him and be grateful for the time we had with him."

Violinist Boyd Tinsley agrees that the sessions helped pull the band members together. "You're in the studio and you look around, and there's somebody missing," he says. "I know there were some moments for me that were really tough in the studio."

Even so, the energy around the DMB camp is positive now as the members gear up to promote what they feel could be a career-changing album, due June 2 on RCA. "I've been working with this band for about 18 years now," says longtime manager Coran Capshaw at Red Light Management, "and this is the most excited in my memory that they've been about a record."

The Mardi Gras-inspired "Groogrux" began more than a year ago at the band's hometown studio in Charlottesville, Va., where Moore's skills as an arranger and idea man were instrumental in putting together many of the musical ideas and structures that eventually led to the songs on the record. "We had two maybe three sessions before he had the accident," says drummer Carter Beauford, "and those were the very crucial stages of this project, because we had to lay down the very foundation of this whole sound."

Following Moore's accident while on a tour break in July and his death in August, the band resumed work on the album last fall in Seattle. After breaking for the holidays, the band regrouped earlier this year in New Orleans, with final work completed at Cavallo's home studio near Los Angeles.

"We had two, maybe three sessions in before the accident, and those were the very crucial stages of this project, because we had to lay down the very foundation of what would be the bed of this whole sound," drummer Carter Beauford says.

Returning to the studio after Moore's death brought practical as well as emotional challenges. "Besides playing the horn, LeRoi was a great band member, a great musical conceptualist," Cavallo says. "We missed his brain, we missed his presence. We were lamenting all the time, 'We wish Roi was here. What would he do?'" The group was joined in the studio (and will be on tour) by longtime Matthews associate Tim Reynolds on guitar, along with Rashawn Ross on trumpet and



Jeff Coffin on saxophone.

Moore's work is all over the album, culled from performances he had already put in for the project. "We created a giant ProTools file that had all of his parts, even if he was just tinkering around during a demo phase off-mic," Cavallo says. "We scoured the hard drives to find all of these moments he had."

At its heart, "Groogrux" is a musically ambitious record—and certainly one of the band's most accessible. There is enough familiarity and depth to please longtime fans, but it also boasts more than enough hooks, jams, musicianship and songcraft to ostensibly draw in plenty of new ones.

"If someone tells me, 'I don't like it,' I can say, 'That's your problem, because it's good, bro,'" Matthews says. Highlights include the funk-rock rave-up "Shake Me," the stirring ballad "In the Hands of God," the swampy rocker "Cockadile," radio-friendly fare like "Why I Am," which features playful horns over a solid rock riff and a hooky chorus, and "Funny the Way It Is," which parlays a subtle intro into a soaring, syncopated anthem. Masterful set pieces "Skworm" and "Time Bomb" hold up more than well with repeated listenings, with the latter featuring some of Matthews' most fiery studio vocals in years.

Indeed, it seems all of the members were inspired to make a landmark Dave Matthews Band album, one that lives up to their legendary onstage alchemy. "I think we finally managed to get it," Matthews says. "It doesn't make sense that you could do something sort of extravagant live—if that's where your strengths are—that you shouldn't be able to do something even more wild when you're in the studio. I just think we managed to find our groove."

Matthews' lyrics cover familiar DMB themes of spirituality, love and social issues, but they seem even more emotional this time, even if "Groogrux" isn't an overly dark album. "I don't think there's any need to be lonely and overtly, self-indulgently mournful on this record," Matthews says. "That wouldn't serve us, Roi or anybody. One of the things about playing music for all of us is that it's a source of joy. So even if we're singing about death or loss or the end of the world, at the very core of everything there's got to be hope."

Looking at you: DAVE MATTHEWS BAND; inset: LEROI MOORE

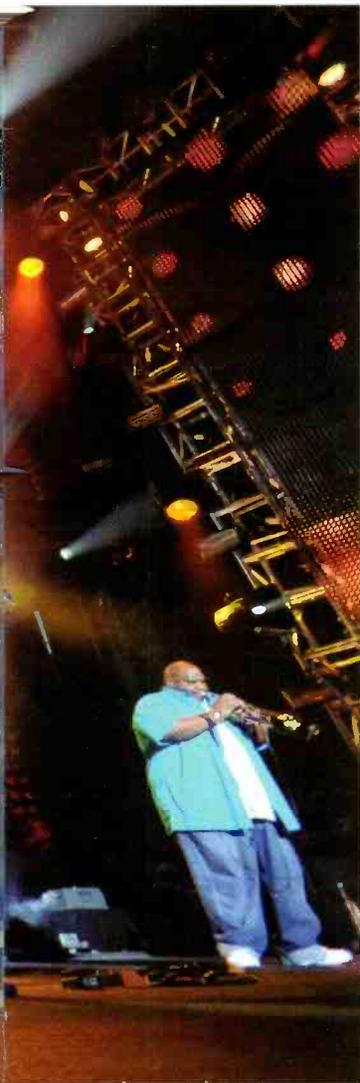
The staggered nature of the recording process and its genesis from the Charlottesville woodshedding returned the band to a writing and recording process that harked back to its origins. "We started off in our hometown doing the jams and getting ideas out and playing like that in our studio, not really too serious with it, just playing music for fun," bassist Stefan Lessard says.

Cavallo says the trip to the Big Easy was a positive creative influence. The Mardi Gras-influenced album art, drawn by Matthews, is an intricate and compelling parade scene beyond the frontman's definition of it as "scribbling" and will be incorporated into tour imagery. "New Orleans rubbed off on the record a lot," Cavallo says. "You can see its influence on the cover; you can see it in different songs, different lyrics, different attitudes. A lot of it came from that city."

New ideas are important to a band nearly 20 years old. "I think that's important, and that's one reason why we keep changing our live set, because we never want it to get repetitive," Lessard says.

The marketing campaign has a dual focus: keep the current DMB fans happy—and, even after almost two decades, attract new ones. RCA and Red Light will attempt to capitalize on what they feel will be a well-received album at an important juncture in the band's career. "We have a great team as a management company working hand-in-hand with the label putting together as many opportunities as appropriate for this project," Capshaw says. "We're going to do it the right way; we're not going to compromise. But we want to turn as many people on to this as possible."

Capshaw and Red Light beefed up their in-house marketing department, headed by Sharon Lord, since DMB's last release, in effect controlling their own destiny in an unstable marketplace. "We've been through a lot of changes at the label over the years. We want the consistency that comes with the management company having a full team," Capshaw says. "There's a very deep bench at the management company, with a lot of label



experience. We felt with all the changes in the marketplace we needed to start going deeper with the resources at the management company. We're in business with RCA Records, and we want to be a great partner with our label. We come prepared."

RCA is also clicking into high gear after weekly marketing conference calls with Red Light dating back to last year. More than anything, the plan is to let the music speak for itself. "Once the lead track gets out there and then the other songs get out there through the other promotions that are happening, people are going to become very aware that it's something very special from them," says Aaron Borns, senior VP of marketing at RCA.

Lord says the marketing plan will unfold during the next two years, reflecting changes in the marketplace and at available outlets for promotion. But one thing hasn't changed: the fervor of the DMB Nation. "The core fans will love the music and we intend to use their excitement to help reinvestigate past fans and find new ones," she says.

Video will be included with the album's deluxe (\$21.99) and super deluxe (price still to be determined) editions. The band

was filmed throughout the recording process, which will be included in the documentary video, though details of what will be included on each of the deluxe editions are still being finalized.

"We will use clips from this footage to tease the base and drive momentum through street date," Lord says. The first clip was posted March 31 on davematthewsband.com. On April 6 the band announced a contest to give about 100 fans a chance to be the first to get a copy of the album for Memorial Day weekend and host their own DMB listening parties.

Digital marketing will focus on the band's hugely active Web site and communicating directly with fans, as well as working with the usual online outlets, according to Lord. The first single, "Funny the Way It Is," will be given away free for a week beginning April 13 on the DMB site.

The band will perform on TV as part of the setup, including a June 5 appearance on NBC's "Today," a first for the group. Also confirmed is "CBS Sunday Morning," and other opportunities are in discussion.

"Funny the Way It Is" will go to radio April 20, primarily at triple A. Though still being mapped out, campaigns for physical and digital retail are planned, including Target, Best Buy, Starbucks and Amazon.

The group's status as one of the top touring bands remains the ultimate marketing tool. Dating to 1994, DMB rung up grosses totaling more than half a billion dollars and attendance of 14 million from 760 headlining shows reported to

Billboard Boxscore (see chart, right).

Booked by Chip Hooper at Paradigm, DMB will begin its 2009 tour April 14 at New York's Madison Square Garden. Given that the trek starts before the album's release, the marketing efforts will capitalize by preaching to the choir. Amazon is offering a promotion that will allow concertgoers to pre-order the set from their seats through their mobile devices, with the opportunity promoted in the venues. "That's a great initiative for a tour that runs ahead of the record," RCA's Borns says.

The band plans to make new material part of the set list and, as is typical, the "Groogrux" songs will find a new life onstage. "We've played them all but we're going to have some extensive rehearsals before the tour starts—get them all oiled, lubed up and ready to go," Beauford says. "By the time we step onstage for the first show these tunes are going to be ready. By the middle of the summer, it's going to be a whole other story then, because most of the new tunes that we do always develop and grow into something fresh and new by the middle of the tour."

RCA distributes DMB in North America, and Sony Music handles the band in Australia and Brazil. The band is working releases in Europe internally after renewing with RCA in 2004—two albums are left on that deal—but Capshaw says DMB is "very excited" about a new potential partner in Europe. Tentative plans call for European touring, as well as trips to Australia and South America, on this two-year album cycle.

If, as all involved believe, "Groogrux" broadens DMB's fan base, well, that's always the goal. "As a musician there's this saying that you never stop learning, you never get to the point where you play music and you kind of know it all. There's always places to go and new things to learn, so it's impossible in anyone's lifetime to become complacent," Lessard says.

The band members seem to be approaching this next era with renewed vigor. "We all pulled together, stronger than we've ever pulled together before, and we made it through," Beauford says. "We still have a journey ahead of us—it's not over. But we were all there for each other and will continue to be."

So if this album is for LeRoi, it's also for the future of the band and its recording legacy. "We did, I think, stand up for him on this record," Matthews says. "He was always the one saying, 'Man, we've got to get it right in the studio. If we fulfilled our potential in the studio, it would be a whole different thing. That's where we should be excelling.' The really sad thing about this is he's not here to see the finished product, but I think we came up with a record that he would have been really happy with."

♦♦♦



"If someone tells me, "I don't like it," I can say, "That's your problem, because it's good, bro." "

—DAVE MATTHEWS

DAVE MATTHEWS BAND BY THE NUMBERS

Since the start of the Nielsen SoundScan in 1991, the Dave Matthews Band ranks ninth in album sales—and sales of the act's new album, "Big Whiskey and the Groogrux King," could improve the group's standing.

- 1 THE BEATLES, 57.3 MILLION
- 2 METALLICA, 51.5 million
- 3 PINK FLOYD, 35.4 million
- 4 U2, 33.5 million
- 5 PEARL JAM, 29.8 million
- 6 EAGLES, 29.6 million
- 7 AC/DC, 29.5 million
- 8 AEROSMITH, 29.4 million
- 9 DAVE MATTHEWS BAND, 29 million (excluding Matthews' solo sales)
- 10 DIXIE CHICKS, 26.6 million

SOURCE: Nielsen SoundScan

32.9M

Total album sales in the Nielsen SoundScan era (1991-present) for the Dave Matthews Band and Matthews solo projects

4.8M

Total track sales for Dave Matthews Band and Matthews solo projects

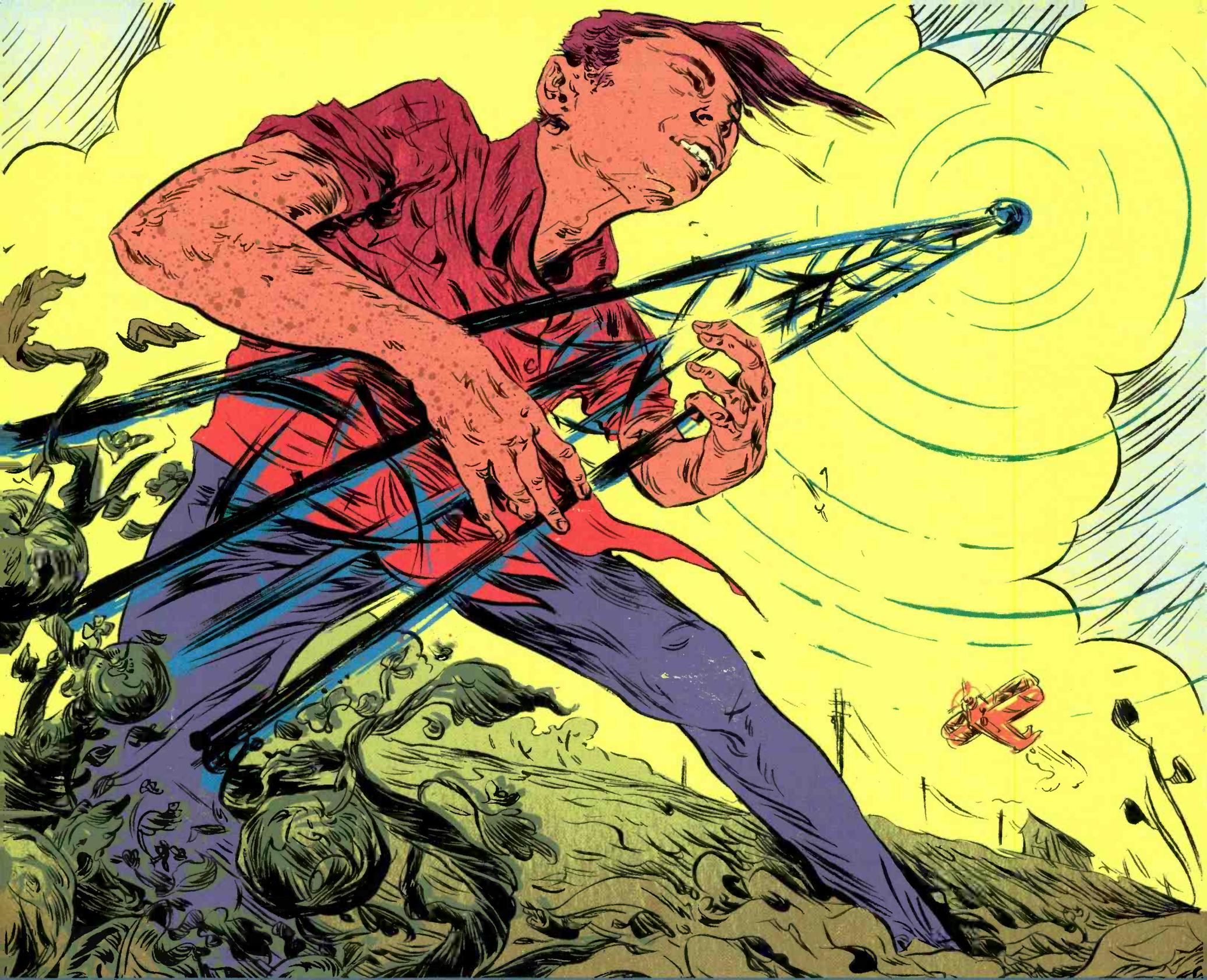
21

Number of albums from the Dave Matthews Band and Matthews solo that have charted on the Billboard 200; of those, 13 were top 10s and four hit No. 1: "Before These Crowded Streets," "Everyday," "Busted Stuff" and "Stand Up."

In its 15-year touring history, Dave Matthews Band grossed more than \$500 million in front of more than 10 million attendees.

Year	Total Gross	Total Attendance
1994	\$254,359	17,364
1995	\$6,495,418	336,897
1996	\$16,501,774	730,230
1997	\$8,910,952	369,331
1998	\$31,532,333	1,114,082
1999	\$39,058,953	1,152,664
2000	\$66,379,462	1,633,779
2001	\$57,295,764	1,315,460
2002	\$60,165,486	1,515,264
2003	\$45,177,201	1,045,098
2004	\$39,901,256	922,672
2005	\$55,077,488	1,176,946
2006	\$47,980,829	1,025,702
2007	\$43,412,697	865,372
2008	\$37,719,564	733,245

SOURCE: Billboard Boxscore



From Online To On Air, Public Radio

BY AYALA BEN-YEHUDA

ILLUSTRATION BY WESLEY ALLSBROOK

Vanity Fair is usually associated with celebrity-studded Academy Award parties, not indie rock festivals populated by young bloggers. But on the roof of a swank restaurant in Austin during the South by Southwest conference, a Vanity Fair film crew followed the cream of the indie crop as they milled about. Members of Spoon, the Bird & the Bee and Those Darlins' danced a little and ate some snacks as they celebrated a great festival.

While those bands might have drawn significant crowds, none were the real stars of SXSW. That title belonged to VanityFair.com's co-sponsor of the night's event: National Public Radio. Long associated with soberly delivered news reports featuring foreigners describing their plight under translated voice-overs, the venerable broadcaster took a hipper stance in Texas. Its NPR Music site hosted capacity crowds at shows by established acts like the Decemberists and up-and-comers like BLK JKS. For fans who couldn't attend, the shows streamed live on the Web, accompanied by blog posts from former Sleater-Kinney guitarist Carrie Brownstein. In total, NPR's coverage of SXSW resulted in almost 1 million podcast downloads.

No word on whether the "Saturday Night Live" NPR Ladies were spotted canoodling with anyone at the VanityFair.com party, but one thing is clear: This isn't (just) your mother's public radio. While baby boomers with an ear for music have long turned to NPR, its eclectic sounds have made it a career-making tastemaker for the iPod age. As commercial radio still aims for the mainstream, NPR and its affiliated stations are ideally suited to a world of niches—and have moved the needle for acts in terms of sales, touring, commercial exposure and synchs.

"There was always this perception that NPR was like PBS in radio form," says Dan Cohen, the Decemberists' product manager at EMI who coordinated the band's performance of its latest album, "The Hazards of Love," in its entirety at an NPR showcase during SXSW. "It was always 'your parents' music.' It went along with news." But some of the most buzzed-about groups in recent years, such as Arcade Fire and Fleet Foxes, "are all bands that NPR and noncommercial radio have really supported."

In the last few months, acts as diverse as folk legend Joan Baez, Lambchop and Mexican singer/songwriter Ximena Sariñana have gotten a sales boost from NPR coverage, whether it's a feature on "Weekend Edition" or an online performance at NPR Music. Lambchop scored its first charting album last fall after an online "Tiny Desk Concert" by leader Kurt Wagner. Sariñana had her best U.S. album sales week, an increase of 600%, after she was profiled Oct. 4 on "Weekend Edition."

Bob Boilen, host/founder of the music program "All Songs Considered," says, "The Decemberists were selling 3,000 records when we were covering them seven years ago, and now they cracked the top 10. Andrew Bird, Neko Case—in the past few months, artists that are in the top 10 or 20 on [the Billboard 200] are artists we babysat for years because we knew they had a lot of talent."

Public radio stations always programmed their own music and broadcast their own concerts, but it wasn't until 2000 that Boilen started "All Songs Considered," an online music discovery show. Compared with today's seemingly infinite options, "in 2000, the Internet was kind of a hard place to find music, and the changing radio landscape was making it hard for people to find new music," says Boilen, who, as the director of the afternoon newsmagazine "All Things Considered," chose the music bridges that aired between segments.

The concept produced a podcast and, in 2007, an expanded multimedia site called NPR Music, which today has a staff of 10 people and serves as the music desk for NPR's nationally distributed shows. The site's staff produces original content but also culls performances, reviews, interviews, reported music stories and recommendations from about 30 public radio sources, including 12 partner stations, and links to the streaming channels of every music station in the NPR system.

"We're creating a wonderful cycle of music coverage that goes between the Web and the air and back again, and along with stations as well," says Anya Grundmann, the executive producer of NPR Music. Recent coups for NPR include its exclusive radio broadcast of the We Are One inauguration concert, featuring Beyoncé, Shakira, U2 and other superstars.

NPR Music has webcast concerts from Radiohead and Tom Waits and streamed new albums from Bruce Springsteen and Bob Dylan prior to release, through its "Exclusive First Listen" feature. The eighth volume of Dylan bootlegs, "Tell Tale Signs," attracted more than 2.1 million listeners at a time, was streamed 300,000 times at NPR Music a week before its release and had a track featured on "All Songs Considered" during a podcast that was downloaded 220,000 times and viewed or listened to online 75,000 times, according to NPR.

The integration of radio and online platforms has paid off.

NPR says traffic to its music site has doubled since its debut. Its SXSW shows this year marked the first time it broadcast concerts live on the iPhone. "We see a large number of what you would term the baby boomer audience, and a large number of people in their 20s as well, because of our broad offerings," Grundmann says.

Label executives say it's hard to attribute a sales bump to exposure specifically on public radio—since it's often just one element in a promotional mix that includes blogs and touring—but it certainly doesn't hurt. Such is the case with M. Ward, whose first-week sales for his latest album, "Hold Time" (Merge), totaled 19,000 copies, according to Nielsen SoundScan—in comparison to the 3,000 copies his previous release, "Post-War," sold in its first week. "I think a lot of that had to do with how much coverage he got from NPR," Merge publicist Christina Rentz says.

CITY BEAT

Cities with vibrant public radio music stations overindex in sales for indie darlings. Neko Case's "Middle Cyclone" (Anti-) was among the top 10 album sellers in Portland, Ore.; Austin; and Seattle in the first three weeks after its March 3 release. It's still in the top 40 in those markets, even though the album was No. 98 on the Billboard 200.

The influence of Los Angeles' noncommercial KCRW extends far beyond its basement home at Santa Monica College. "We're broadcasting our messages to some key tastemakers who relay it to the masses," says KCRW music director Jason Bentley, who regularly fields calls from film and TV producers and directors seeking music for their projects.

Case in point: KCRW DJ Gary Calamar—who, like many of his station colleagues, is also a music supervisor—picked Sia's "Breathe Me" to close the final episode of HBO's "Six Feet Under" in 2005. The soundtrack, which was in album-only form on iTunes, posted an 860% sales boost the week after the Aug. 21 synch, according to Nielsen SoundScan.

Bentley remixed Silversun Pickups' "Lazy Eye" for a Chevrolet commercial—a placement he estimates brought the group a six-figure fee. "As a DJ, you're establishing a relationship with the artist early on, and that's important in the process of music supervision," he says. "A lot of people who have no connections, all they can do is call a mammoth publishing company like EMI and Warner/Chappell. It's like the Death Star."

In addition to having Hollywood's ear, KCRW gained a worldwide listenership through KCRW.com, which offers a live stream, all-music and all-news channels and a customizable player. The station says its streaming hours totaled 1.7 million for March, with a 34% increase since April 2008. KCRW pres-

o's Reach Creates Buzz—And Sales

ents shows in cities outside of L.A. where it's tracked high on-line traffic, such as San Francisco's Bay Area and New York.

That's a long way from where KCRW was 20 years ago, when Bentley started as a volunteer. "World music was a pretty hip and trendy topic at that time. Now, world music is not really as happening," Bentley says. "We've been able to follow the music scene and the most exciting currents."

As Sub Pop A&R and radio promotions director Susan Busch notes, huge numbers aren't the expectation. The Seattle label was thrilled with Band of Horses' first-week sales of 21,000 copies for "Cease to Begin," which was featured on "Morning Edition" the week of its release. But the label's artists "actually make money just selling 20,000 or 30,000 records because they don't owe us a ton of cash from promotional expenses," Busch says.

And it's not unheard of for commercial radio to take a risk based on a band's popularity at noncommercial radio, industry observers say. The U.K. pop-soul singer Adele's first state-side airplay came from public radio, says Lisa Sonkin, VP of triple A and public radio promotion at Sony Music. "They didn't wait for drivers like 'SNL.' Public radio's reach, from local station airplay to national platforms like NPR's 'All Songs Considered' and 'World Café,' contributed to the plan that led Adele to airplay on commercial radio stations that initially found her too left of center."

Engaging noncommercial radio's listeners with depth and context early in an artist's career produces results on the road. After NPR listeners voted the Decemberists' "The Crane Wife" the best album of 2006, the band grossed more than \$1 million from 17 shows reported to Billboard Boxscore in 2007. Just three years earlier, the band grossed slightly more than \$26,000 from six reported shows.

Tomas Cookman, the founder of the Latin alternative label Nacional Records and the U.S. manager of acts including Manu Chao and Los Fabulosos Cadillacs, says public radio is key in creating stateside awareness of such artists, who haven't gotten airplay on commercial Latin stations. But in a twist this year, a Latin commercial station in L.A., KSSE (Super Estrella), took a page from the public radio playbook for Latin alternative music, running an hour of Los Fabulosos Cadillacs as part of a promotion for the group's L.A. concert.

Embracing music is also a business strategy for public radio itself, not just the bands that count on it. "We're trying to superserve a niche audience so well that they will reach into their pocket and support their public radio station," says Jim McGuinn, PD of Minnesota Public Radio's music format the Current. The Current started in 2005 and airs in the Twin Cities and Rochester, Minn. McGuinn says the number of new MPR members who listen to the Current is up 25% this year compared with 2008.

Underwriters, too, are attracted to the multimedia platforms available at NPR Music. Though editorial decisions are kept strictly separate, the music site "is one of the most successful sponsorship forums on NPR," Grundmann says.

Prior to the rollout of Arbitron's Portable People Meter, a new radio ratings system that uses a handheld device instead of the traditional paper diary, public radio's ratings weren't published alongside those of commercial stations in regular market reports. In markets where the PPM is used, those ratings are now published together, a move that may increase noncommercial stations' visibility to clients, despite their smaller ratings. (An exception is San Francisco's KQED, which pulls a in an impressive 5.0 average-quarter-hour share of adults 25-54 for the full week, according to Arbitron's February eBook.)

In today's fractured media universe, NPR is a unifier: it's a sought-after sales driver for up-and-comers—as well as household names like Springsteen. "They have very wide appeal now between their terrestrial stations and their online streaming," says Columbia Records marketing VP Greg Linn, who brought the "Exclusive First Listen" stream of Springsteen's "Working On a Dream" album to NPR Music. "It was a combination of the demos and the multimedia opportunity. It touched a segment of the marketplace that's very important to us that may not necessarily have been reachable. This isn't public radio of a long time ago. This is public radio that's experimental." ■■■

Additional reporting by Cortney Harding.

'Austin City Limits': RYAN BINGHAM (right) and JOE ELY



IT'S NOT TV, IT'S PBS

Don't know what to get your mom for her birthday? Hint: Turn on PBS.

That might be painting PBS' music programming with a broad brush—but not an inaccurate one. Public TV has an uncanny knack of featuring artists who hit the sweet spot between posh élan and mainstream success, and promoting these artists often gives them an immediate sales boost.

Look at the network's track record so far this year: The week of March 14, after her appearance on PBS' "In Performance" special honoring Stevie Wonder, the recipient of the Library of Congress' Gershwin Prize for Songwriting, Esperanza Spaulding landed at No. 26 on Billboard's Top Heatseekers chart with a 159% sales increase from the prior week.

The week of Feb. 28, Ryan Bingham posted his best sales week for his 2007 set, "Mescalito," after he appeared on "Austin City Limits," placing him at No. 37 on Top Heatseekers.

Other PBS-ordained acts like Celtic Woman, Andrea Bocelli, Josh Groban and the Three Tenors (Plácido Domingo, José Carreras and Luciano Pavarotti) are in the RIAA-certified multiplatinum pantheon for albums and long-form videos thanks to their PBS exposure.

So how does one get a performance spot on PBS? First of all, according to John Wilson, senior VP and chief TV programming executive, PBS doesn't produce any of its

shows firsthand. Instead, it acts as an aggregator, distributor and national marketing headquarters for the shows that are brought to the station by affiliates or pitched to PBS by independent producers.

For example, "Great Performances" comes from the PBS affiliate WNET in New York and the Boston Pops from Boston's WGBH, while WETA in Washington, D.C., was responsible for the shows surrounding the Gershwin Prize.

Shows generally fall into one of two categories—purely performance sets and those with a more documentary aesthetic, such as "Martin Scorsese Presents the Blues" or the "American Masters" program "Bob Dylan: No Direction Home." (There are some non-traditional kinds of music programming, Wilson says, noting a June episode of "Nova" titled "My Musical Brain" that will use the case studies of the neurologist Dr. Oliver Sacks to illustrate music's impact on humans.)

And despite PBS' pop-opera reputation, all genres are fair game, Wilson says, noting that upcoming programming includes "Latin Music USA," a four-hour documentary about the Latin genre's impact on American music that will air in October, and summer episodes of "Soundstage" featuring OneRepublic, Sugarland, Faith Hill and Death Cab for Cutie.

As to the timing of when music programming airs on PBS, it's no surprise that much of it occurs in tandem with public broadcasting's periodic fund-raising.

"Having really terrific musical program has been a staple of those drives," Wilson says. "They're obviously very appealing programs that really speak to an audience, but when you say PBS is the only outlet for this music it makes a strong appeal to support your local public television station." —Ann Donahue

FIVE TIPS FOR MARKETING THROUGH PUBLIC RADIO

Take advantage of multimedia opportunities.

Lisa Sonkin, VP of triple A and public radio promotion at Sony Music, points to WXPB Philadelphia's Free at Noon concert series: The shows are broadcast live from the station, and listeners can win tickets to tapings online. CDs and merchandise are sold at the concert. Performance are streamed, archived on xpn.org and npr.org and promoted a week ahead of time, both on-air and online.

Send music to more than one person at a station.

Different DJs program their own shows, says Tomas Cookman, founder of the Latin alternative label Nacional Records. With a foreign-language act, "it also helps to have a well-written one-

sheet." And don't pitch anything that sounds highly produced—unless it's a DJ album. "We say no a lot," says Jim McGuinn, PD at Minnesota Public Radio's music format the Current. "We'll often say, 'Eh, that sounds like commercial radio.' And it won't feel right."

Do your research.

"Different public stations have different styles based on listenership and geography," says Columbia VP of marketing Greg Linn. Examples: Folk-heavy WFUV New York and indie rock haven KEXP Seattle. And it helps to know that "All Songs Considered" doesn't accept digital submissions. Artists wishing to have their music on the show must audition by mail. Instructions for how to submit music can be found at npr.org.

Use a soft-sell technique.

"As influential as they are, they don't take kindly to being heavily marketed to," says Dan Cohen, the Decemberists' product manager at EMI. As Bob Boilen, the host of "All Songs Considered," puts it: The music offerings are "not everything under the sun. It's everything under the sun that we love."

Create a long-term relationship.

Plan to give back to the station over time with studio sessions, guest DJ gigs, etc. "We tend to be looking for artists that we can build a relationship with," McGuinn says. "We want to hear great songs, but we want to hear artists and stories that we can work with as their careers build." —ABY



GLAM SLAM
Life after death for the New York Dolls



THE SOUTH REVOLTS
New DJs rise at the Winter Music Conference



SAY CHEESE
Dolly Parton rocks with Cracker Barrel



BIRTHDAY BOY
Upstart Jeremih wants more than just cake



ON TOUR
Missy Higgins' long road to success

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MUSIC

HIP-HOP BY MARIEL CONCEPCION

Back In The New York Groove

Cam'ron Plots A Comeback With A New Crew

A few years ago, Cam'ron seemed poised to become one of hip-hop's most successful artists. By 2006, he had released five studio albums, including "Come Home With Me," which sold 1.2 million copies, and "Purple Haze," which sold 560,000, according to Nielsen SoundScan.

And then, following a falling-out within his Dipset crew—made up of rappers Jim Jones, Juelz Santana, Freekey Zekey and Cam'ron—a public dispute with 50 Cent and his mother's multiple strokes, Cam'ron vanished. Aside from a 2007 YouTube video, which showed him standing next to a kiddie pool with palm trees, warning it would be a hot summer, he stayed away from the music scene.

It still isn't clear whether Cam'ron was laying low in the Midwest, as some speculated, or whether he spent the entire time with his mother at a rehab center in Florida. But regardless of whether he spent the last few years beside Walden Pond or in a basement in Cleveland, Cam'ron says his self-imposed exile is over. He's preparing the May 12 arrival of his sixth studio album, "Crime Pays," which will be released on Asylum Records.

To roll out the project, Cam'ron has gone digital, leaking half a dozen tracks and homemade videos through YouTube, MySpace and his blog, myjiggie.com, in the last two months.

"The idea was to put out a video every week to warm people up to the album. I didn't care about putting out singles—I just wanted people to know the album was coming," says Cam'ron, born Cameron Giles. "That's what I love about the Internet—instead of having to wait on radio to play

your song or TV to play your video, I can use the Internet as a tool to get my music out earlier."

The strategy hasn't hurt his ability to get radio play—one of the leaked tracks, the double-entendre-heavy "Cookies and Apple Juice," was recently added to the playlist at rhythmic WQHT (Hot 97) New York. Nor has his DIY ethic prevented him from breaking through at MTV and BET; both channels recently aired "I Get It in Ohio."

"This was all without us working these records," says Asylum GM/senior VP Joie Manda. "We didn't have a big single or shoot expensive videos. Cam came in and got the job done and they embraced it. He has so much star quality that people want to pay attention."

As if this weren't enough, Cam'ron, who made his acting debut in the 2002 Roc-a-fella film "Paid in Full" and later starred in 2006's "Killa Season," which he wrote, is working on a new movie called "The Bakery," which is slated for a straight-to-DVD release in July.

"It's about a party taking place in Harlem, but at the same time there are a bunch of other things going on before, during and after that all tie together," he says. He has already released some clips to YouTube and the urban Web site Missinfo.tv. He also is hoping to start filming the sequel to "Killa Season," which he plans to make available in October.

Cam'ron is also working on a compilation album with his new crew, U.N. (which includes Lady Byrd and Vado), that is set for a late-August release. There is also talk of an as-yet-untitled album being released in December and a potential film soundtrack that will be released that month as well. "I don't want to clog out everything, so I might wait till I drop my own album and see," Cam'ron says.

He recently turned down offers to record a Dipset reunion album, "Diplomacy Immunity 3," after Jones made a peace offering on Hot 97's Funk Master Flex radio show. But Cam'ron hints that it might happen in 2010. "My year is booked up. I don't have time for that," he says. "I wish them the best of luck. Maybe next year we can sit down and talk, but no time soon. Right now, I'm focused on 'Crime Pays' and the rest of my 2009 plan."

Back in black: CAM'RON

LATEST BUZZ

>>>LIMP THIS WAY
Health issues and touring commitments have combined to postpone Aerosmith's next album, according to guitarist Joe Perry. He says the recording sessions for the group's first album since 2004's "Honkin' on Bobo," as well as its first of all-original material since 2001's "Just Push Play," were delayed when he underwent surgery earlier this year for an infection that developed after a knee replacement operation. Aerosmith's tour, the group's first since 2007, starts in June with ZZ Top. Perry says about 40 dates are set for North America, with South America, Europe and Japan also under consideration.

>>>CAFE SOCIETY
Mexican rock legend Café Tacvba announced the details of its 20th-anniversary world tour. The trek will take the Grammy and Latin Grammy Award winner to 20 cities in Central and South America, the United States and Europe. As part of the anniversary, the band will publish two books commemorating its history as well as release a documentary filmed on tour in support of its latest album on Universal, "Sino."

>>>BACK AND FORTH
Prior to releasing a new album, singer/songwriter Pete Yorn will open for Coldplay on more than a dozen dates of the band's spring tour. Yorn's album, the Mike Mogis-produced "Back and Fourth," will be released June 23. It's his first set since 2006's "Nightcrawler." The album features such musicians as drummer Joey Waronker (Beck), guitarist Jonny Polonsky, pianist/arranger Nate Wolcott (Bright Eyes, the Faint, Rilo Kiley), bassist Joe Karnes (John Cale) and backing vocalist Orenda Fink (Azure Ray). Yorn is expected to highlight songs from "Back and Fourth" on the Coldplay dates, which begin May 15 in West Palm Beach, Fla.

Reporting by Ayala Ben-Yehuda, Gary Graff and David J. Prince.

ROCK BY LAURA LEEBOVE

Doll Parts

New York Dolls Show They're More Than Just Pretty Faces

When the New York Dolls formed in 1971, they were greeted with a bevy of strong opinions. "People said, 'They're the best band,' or 'They're the worst band,'" frontman David Johansen recalls. "It was every kind of extreme reaction to what we were doing with music."

There's no denying that the Dolls' raw, provocative sound, combined with their gender-bending glam image and nonchalant attitude, created a legacy that would live long past their breakup in 1977.

Years later, acts including the Ramones and Kiss would claim the New York Dolls as an influence and today, their made-up faces appear on T-shirts worn by the likes of Lindsay Lohan, Miley Cyrus and college-aged hipsters. But even though the band essentially defined punk music, it

never really found commercial success.

In 2004, the three remaining Dolls (drummer Billy Murcia died during the band's first run; guitarist Johnny Thunders and drummer Jerry Nolan passed away in the interim) reunited to perform at London's Meltdown festival, at Morrissey's request. Bassist Arthur "Killer" Kane died from leukemia months after the gig, but Johansen, guitarist Sylvain Sylvain and the three newest members went on to release "One Day It Will Please Us to Remember Even This" in 2006 on Roadrunner Records.

Manager Ron Stone says that even though he felt "One Day" was a solid album, it took the band time to "get its sea legs." "It didn't do what I think they hoped it would do, which was to kind of energize this particular generation about

who they are," he says.

At this point, the new lineup has been together almost as long as the first—a feat, considering its rocky past—and with the May 5 release of "Cause I Sez So" on Rhino Entertainment's Atco Records, the Dolls might get their commercial due.

Rhino senior director of marketing Michael Kachko describes the Dolls as "more of a hip band than a hit band," noting that most people know the group's name but probably couldn't name two of its songs. "I think a New York Dolls album coming out excites a certain group of people, but not necessarily everybody," he says. "But I believe if another group listens to the record, they're going to get hooked."

"Cause I Sez So" finds the Dolls revisiting its roots in a



few ways. The set reunites them with Todd Rundgren, who produced the 1973 debut, and also features a tamer, reggae-infused rerecording of the song "Trash" from the band's first album. On the night of the album release the band will perform at designer John Varvatos' store in Manhattan, located in the former location of CBGB, where the Dolls played in the '70s.

The group played two gigs at South by Southwest in March and will tour in mid-May, with Rundgren joining on several dates. Stone says the live shows are key because while the gigs will draw long-time listeners, they'll also give the younger crowd a chance to see the band for the first time. "I think for younger fans, it's this fascination they've heard about this band that existed in conversation for 20-some odd

years, and that other bands constantly are crediting them," he says.

In addition to the tour, Kachko says he's aiming for a late-night TV performance slot and the label is in discussions with a major online partner to stream the album near its release. The album's title track will be marketed to radio as the first single, but it won't be the campaign's focus. "They are not a radio band," Kachko says. "We're not going to try to make them a radio band at this stage in the career."

But regardless of the album's success, it's clear that the Dolls still don't care what anyone thinks. "We don't really pay that much attention to what anyone else does," Johansen says. "We just have this idea of what rock'n'roll should be and how it should swing, and that's how we play." ...

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>WORLDS AWAY

Australian singer Shannon Noll's meteoric rise is taking him into global orbit.

Noll has made the transition from reality-TV contestant into credible pop artist, scoring 10 consecutive top 10 hits on the Australian Recording Industry Assn. singles chart—including five No. 1s—while selling more than 1.2 million copies of his four albums combined, according to Sony Music Australia. All this makes his 2004 breakthrough as an "Australian Idol" runner-up seem like a mere footnote to his music career.

The singer's overseas profile will be boosted in June and July when Noll reprises his 2007

Australian role of Parson Nathaniel on the 20-date U.K./European arena tour of "War of the Worlds," the stage show based on producer Jeff Wayne's 1978 concept album.

Sony Music will release Noll's debut U.K. album, "What Matters Most," May 4, gathering together his Australian hits plus four new tracks. The tour gives Sony U.K. "an excellent opportunity to take advantage of having Shannon in their market to promote the release," says Sony Music Australia chairman Denis Handlin.

Noll performed March 3 at an industry showcase at London's Borderline venue, while the lead U.K. single, "Shine"—due April 27—has already landed a synch deal with the U.K. TV networks Channel Five and Sky Sports.

Noll is published by EMI Music Publishing and booked by Creative Artists Agency (the United Kingdom/Europe), the Agency Group (North America) and the Harbour Agency (Australasia).

—Lars Brandle

>>>ITALIAN ANNIVERSARY

This year's dominant presence on Italy's FIMI albums

chart has been Italian singer/songwriter Fabrizio De André. Although he died in January 1999, weeks short of his 59th birthday, the 10th anniversary of his death sparked major media attention in Italy, propelling a string of his albums onto the chart.

"We rereleased his entire catalog at a reduced price," says Sony Music Italy head of strategic marketing Stefano Patara, "and no fewer than 15 albums went into the top 50."

Those included the new two-CD compilation "Effedia, Sulla Mia Cattiva Strada" (Nuovole Production/Sony Music), which featured a bonus DVD documentary on De André's life, produced by his widow, Dori Ghezzi. The set has sold more than 80,000 copies and remains on the chart.

De André devotee/TV presenter Fabio Fazio dedicated a three-hour edition of his Rai 3 talk show to the singer, with artists including Andrea Bocelli, Tiziano Ferro and Jovanotti performing his most famous songs. De André's publishing catalog is administered by Universal Music.

De André enjoyed cult status in Italy after emerging in the '60s from his native Genoa, which is staging an exhibition on the artist to mark the anniversary. Ghezzi also runs the Milan-based De André Foundation, dedicated to his life and work, which Patara says "has helped him find a new generation of fans."

—Mark Worden

>>>AUTHOR! AUTHOR!

Keith Armstrong, managing director of the English independent label Kitchenware Records, says that when he first saw U.K. singer/songwriter Karima Francis perform live, it reminded him of witnessing the then-unsigned Jeff Buckley play New York's Sin-e venue in the early '90s.

"For me she's one of those absolute rare things—a pure artist," says the Newcastle-based Armstrong, who adds that Francis' live strength is a key part of her ability to break through to the mainstream. A highly accomplished performer whose music is reminiscent of Tracy Chapman, the Blackpool-born Francis has spent the past year building a U.K. media buzz through a series of intimate shows. Now, Armstrong hopes to translate that into sales with her debut studio set, "The Author," which hit U.K. stores March 23.

Francis, who is published by Sony/ATV Music Publishing and booked by the London-based Primary Talent, will support James Morrison (Polydor) on a U.K. tour throughout April. Summer U.K. festival appearances will follow, ahead of a third-quarter European tour to coincide with the album's release in Continental Europe. U.S. plans aren't yet finalized.

"I'm expecting us to still be working this record this time next year," Armstrong says. "These are the first matches that we're throwing on what we hope will be a huge bonfire."

—Richard Smirke

DANCE BY KERRI MASON

Upstarts At The Party

A Changing Of The Guard At The Winter Music Conference

The dance-rock DJ Diplo is spinning in the sun at the Fontainebleau Hotel. Sporting a pink plaid button down and tanless face, he's a little bit of hipster smack in sultry Miami, a basement party thrust into the light. But the 20-something Winter Music Conference (WMC) attendees in front of him represent a healthy cross-section of shirtless, Euro, shoegazing, fist-pumping. Yet when he drops Chelley's sparsely available "I Took the Night," everyone

knows the sassy words. ("One, two, four, three/None of these chicks look better than me.")

Artists like Philadelphia-based Diplo (aka Wesley Pentz), along with A-Trak, Chromeo and MSTRKRFT, are the new faces of dance. The multitasking Diplo is a label head (who recently signed a joint venture deal with Downtown Records), producer (his new Jamaican-focused project, Major Lazer, comes out in June), friend

and DJ to M.I.A., and, most important, a stranger to the genre's old guard, who are slowly losing their power in the rapidly changing landscape.

"Last year, the industry saw electronic music move out from under the magnifying glass," says Joel Zimmerman, head of William Morris Electronic, a new division of the William Morris Agency. "Acts like Justice, Daft Punk and LCD Sound-system had a huge impact.

This year, the dust has settled, and now the industry is finding ways to work with those who have emerged."

But as one genre rises, another falls. The figure of the superstar DJ—holding court over thousands at gigs worldwide, yet never able to make anything stick at retail, with brands or on the radio—is fading, a symbol of the '90s and early '00s. He or she might still get top billing, due to nothing more than a need to honor tradition. But slowly and surely, the globetrotting super DJ is being replaced by well-rounded artists who do it all—DJ, play live, produce, remix, endorse—and who crave broad appeal, without sacrificing their indie roots.

Deadmau5, part of Zimmerman's roster, was just a bedroom producer two years ago. He's now the top seller on the dance download site Beatport.com, touring live venues with the modern rock newcomer Late of the Pier and won a 2009 Juno Award for his debut album, "Random Album Title" (Ultra). At the two-day Ultra Music Festival during WMC, the upstart played a second stage but attracted more of a crowd than the DJ legend Carl Cox on the main platform.

"We have many mainstream urban, pop and rock

Killing the dinosaurs: DIPLO



artists incorporating dance music into their sound," Ultra Records president Patrick Moxey says, noting a series of sightings during WMC: "Timbaland and Paul van Dyk rocking at Ultra Festival! Will.i.am DJ'ing with David Guetta! Tiësto hanging with Nelly Furtado!"

French DJ Guetta had a hit with last year's "Love Is Gone," which sold 240,000 copies, according to Nielsen SoundScan. This year, he debuted his new track, "Love Takes Over" featuring Kelly Rowland. Jane's Addiction's Perry Farrell celebrated his 50th birthday with a private dinner at the Mondrian Hotel, surrounded by dance luminaries with whom he expressed a desire to work, including producer/DJs Mark Farina, Victor Calderone, Josh Wink, Christopher Lawrence, Bad Boy Bill and DJ Rap.

Many argue that the end of the superstar DJ is by no means the end of the DJ; instead, it's a revival. "I just think it's right place and right time to put the focus back on the DJs," Global Underground's Andy Horse-

field says, explaining why he chose now to launch a new arm of the compilation brand-called simply "DJ." "They're the heart of dance music and it just seemed a very obvious choice."

The GU brand reactivated in 2007 after a six-year silence, hoping to regain its position as the definitive provider of compilations for the dance world, a powerful tastemaker that could launch and re-establish DJs' careers.

Horsefield says his current favorite is the young U.K. DJ Nic Fanciulli, who, he says, "has funk and soul. I don't know if it's a German thing, but music went really dark and really monotonous for a while. Nic will play as hard as you like, but he's got depth to him. For the last couple of years it's just been monotonous."

Back at the Fontainebleau event, Diplo plays the 1997 underground hit "Meet Her at the Love Parade" for a crowd that had probably never heard it before—showing that while they might not know him, he definitely knows the histories of dance's fallen kings.



Head of the new class:
ALAIN 'A-TRAK' MACKLOVITCH

EXCHANGE RATE Armani Gets The Beat

If you thought you saw a lot of Armani Exchange gear among the crowd the last time you hit a big nightclub, your eyes didn't deceive you. And you weren't the only one to notice.

"Even before I started [at Armani Exchange] I noticed all these kids in nightclubs with the logo and the tag," senior VP of global marketing Tom Jarrold says. "Then we started to do research. Favorite thing to do on a Saturday night: clubbing, dancing, drinking, going out, bars. Favorite DJ: Tiësto, Tiësto, Tiësto."

The relationship between Armani Exchange and Tiësto, the most recognized DJ in the world, started two years ago and has been fruitful for both parties.

This year, the brand and the DJ are deepening their relationship. Tiësto is the official worldwide ambassador for a new watch

collection, called A|X:TIME. The campaign consists of print, online and out-of-home media, including store windows and billboards in major cities. There's also a USB dog tag loaded with the Tiësto track "Reason to Believe," free with any \$150-plus purchase made April 20-26.

Instead of the typical black-and-white

mugshot, the ad features Tiësto doing what he does best, spinning in front of a crowd. It was shot during last year's Ultra Music Festival at the Winter Music Conference.

"Watch campaigns can get quite formulaic, with the hands on the 10 and

the 2," Jarrold says. "This brings the lifestyle into the campaign, which rolled out on April 5. It's an actual moment that really works."

The relationship has already yielded Armani Exchange's best-selling in-store CD ("In Search of Sunrise 7," which has sold 20,000 copies in six weeks, according to the company), a big-ticket tour sponsorship and a limited-edition Tiësto T-shirt for Mercy Corps, which sold out and raised \$300,000 for the charity.

"Thanks to Armani Exchange my name got bigger in the U.S.," the DJ says. "It's a very famous brand... so everybody knowing that I'm connected with it makes my profile go up a lot. And this campaign being in every store for a month—hundreds of thousands of people visit those stores. It will definitely help."

—KM



The new record store: Armani

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GLENN TILBROOK & THE FLUFFERS

Pandemonium Ensues

Producers: Glenn Tilbrook, Andrew T. Jones

Quixotic Records/E1 Music

Release Date: April 7

Last year's latest in a series of Squeeze reunions has yet to bear any recorded fruit, but one can sense Glenn Tilbrook's revitalized-band jones on his latest project. The Fluffers feature two members from the latest Squeeze lineup (keyboardist Stephen Large and drummer Simon Hanson). And "Pandemonium Ensues" sounds like a band outing, a stylistically broad affair. You can feel the energetic ensemble mind-set from the jaunty, accordion-driven and brimmingly optimistic "Best of Times" to the aggressive instrumental "Too Close to the Sun" that features spoken-word snippets from actor Johnny Depp (whose wife, Vanessa Paradis, guests on "Interest & Love"). The melodic mastery that's long been part of Tilbrook's work is in abundant evidence, whether the setting is hard-rocking ("Slaughtered Artist"), soulful ("Still"), psychedelic ("Happy Disposition") or mellow ("Little Ships").—GG

UTADA

This Is the One

Producer: not listed

Island

Release Date: March 24

Hikaru Utada has been the reigning pop princess in Japan since she was 15. With her follow-up to 2004's "Exodus," the 26-year-old is ready to take on the United States. Her new Island album, "This Is the One," was released digitally March 24 with a physical release set for May 12. It features production from Stargate (Ne-Yo, Rihanna) and Tricky Stewart (Britney Spears, Mariah Carey) that combines Utada's Japanese pop roots with a hip-hop twist and lyrics that were written by the singer. The songs range from unassuming and naïve tracks like "Apple and Cinnamon" ("What we had/Was just too good to last") to assertive club anthems like "Poppin," which has her wearing "sexy stiletto pumps/tight jeans" and not much more than that. In "Merry Christmas Mr. Lawrence—FYI," Utada makes references to the 1983 film of the same title and infuses it with shout-outs to her hometowns of New York and Tokyo. This globally aware album ends with the Latin-inspired "Me Muero," a song about the aftermath of a breakup.—KB

RASCAL FLATTS

Unstoppable

Producers: Dann Huff, Rascal Flatts

Lyric Street

Release Date: April 7

The three members of Rascal Flatts sit like reigning kings—in high-backed, throne-like chairs with a red velvet curtain behind them—on the cover of their sixth album. And why not? After 10 years and just as many No. 1 country singles, the trio has long ruled the country world and may well be the "Unstoppable" force the title posits (although the song itself is about love, not career). The 11-track set is unlikely to slow the group's momentum, since it's as polished as a diner countertop. It has the requisite array of country-pop straddling sonics, starting with the soaring choruses and fiddle hooks of "Love Who You Love" through to the chugging rock tempo of "Close" and the arena-sized beat of "Summer Nights," whose power chords and well-worn lyrical images of beach party celebration sound like Kenny Chesney's "Summertime" as played by the Dave Matthews Band. Rascal Flatts and its assorted song-writing cohorts also bring out such heart-wringing, earnest lost love paeans as "Here Comes Goodbye," "Why" and "Forever."—GG



ROCK

THE HOLD STEADY

A Positive Rage

Producer: not listed

Vagrant

Release Date: April 7

When Craig Finn sings of barely containable teenage restlessness, rage and release, he sings of cheap raves, recreational drug addicts, cut-rate wine and Tusken Raiders. But adolescence being a mess, ruminations on it are best told in the live setting. The Hold Steady's first live disc (and documentary DVD), recorded in 2008 at Chicago's Metro, is a raucous 17-track scorcher that finds Finn's speedily spat monologues working surprisingly well on-stage. Although his wordy narratives can be hard to follow, Franz Nicolay's pounding keys and Tad Kubler's guitars set the scene. The music plants listeners in the midst of those "slothful teenage years," whether they be in the Midwest or on the boardwalk. And when Finn issues the cheesy-on-paper but heartfelt declaration, "There is such joy in what we do up here," he knows just how he's conjuring up the bittersweet joy in trying to cling to what's left of pre-

vious, long-lost adolescent things.—JV

TELEKINESIS

Telekinesis

Producer: Chris Walla

Merge

Release Date: April 7

Seattle native Michael Benjamin Lerner is a self-admitted impulsive songwriter, and his self-titled debut as Telekinesis benefits from his itchy musical trigger finger. The album's 11 tracks, from the fun, stutter-stepping "Look to the East" to the charming, summery "Imaginary Friend," giddily coast by on steady rhythms and an upbeat, poppy vibe without becoming mired in overthought. While mod tracks like "Tokyo" tear a page from the Elephant 6 collective, songs like "Calling All Doctors" with its charging piano and floating falsetto vocals are pure, unique Telekinesis. In its entirety the album is a great debut, toe-tapping and catchy with just the right blend of familiarity and individuality, and it should send a message to new bands: Simplicity is key.—LJW

DUFF MCKAGAN'S LOADED

Sick

Producer: Martin Feveyear

Century Media Records

Release Date: April 7

Former Guns N' Roses bassist Duff McKagan, who now holds that position in Velvet Revolver, also maintains a lower-profile career with this Seattle-based band. "Sick" is McKagan and Loaded's first album in eight years, so introductions may be in order: The lineup includes drummer Geoff Reading from Green Apple Quickstep and Alien Crime Syndicate guitarist Mike Squires and bassist Jeff Rouse. McKagan succeeds as a singer on these songs with simple, straightforward, honest and infectious hooks. He understands what people want from these tunes, which are lyrics they can sing along with and bob their heads to. He's particularly effective on "Translucent," which will have you instantly singing the words that you never heard before. Rock warrior McKagan even sounds comfortable on "Mother's Day" which could be described as soft punk.—PLP

JAZZ

CLAUDIA ACUÑA

En Este Momento

Producer: Branford Marsalis

Marsalis Music/Decca

Release Date: April 7

The Chilean jazz vocalist

Claudia Acuña has collaborated with producer Branford Marsalis to create a moving collection of songs that reflect her musical roots. The album opens in grand fashion with the Victor Jara song "El Cigarrito," a fluid piece invigorated by Juancho Herrera's supple guitar solo. Acuña wrote a pair of tunes with pianist Jason Lindner, both of which are highlights. "Tulum" opens in a gentle mood and modulates into insistent, percussive passages. "That's What They Say" is a torch song sung mostly in English. Acuña's rich alto is particularly tempting on the drowsy "Cuando Vuelva A Tu Lado," which finds Marsalis expressively checking in on soprano sax.—PJV

CHRIS BOTTI

Chris Botti in Boston

Producer: Bobby Colomby

Columbia

Release Date: March 31

When guests join an artist onstage, the expectation is to engage in poignant interplay. Trumpeter Chris Botti instead handed the spotlight over to other stars during the recording of "Chris Botti in Boston," be it Katharine McPhee during her deft turn on "I've Got You

JOKER'S DAUGHTER

The Last Laugh

Producer: Danger Mouse

Team Love

Release Date: April 7

With a voice as breezy, bluesy and

earthily sensual as the United Kingdom's Helena Costas, only a Machiavellian-minded producer would dare mess with the product. Luckily, that's not an attribute associated with Danger Mouse, and in Costas he's found a collaborator as engaging as his Gnarls Barkley foil Cee-Lo. For the most part Danger Mouse lets multi-instrumentalist Costas roam freely amid a thick forest of trip-hoppy electronica, neo-baroque orchestrations (strings courtesy of Italian composer Daniele Luppi) and mossy freak-folk. Populating that lyrical forest are knights, goblins, talking animals and ticking (shades of Peter Pan crocodiles), Costas spinning her offbeat tales like a young Suzanne Vega setting Brothers Grimm fables to music. It's all melodically accessible, from the mandolins and synths of "Lucid" to the jangly guitar pop of "Under the Influence of Jaffa Cakes" to the whimsical, cinematic "The Running Goblin," ensuring that no one will mistake "The Last Laugh" for an excursion into esoterica.—FM



MEDESKI MARTIN & WOOD

Radiolarians II

Producers: Medeski Martin & Wood

Indirecto Records

Release Date: April 14

In their 18 years as a band, Medeski Martin & Wood have explored the far reaches of improvisational music. While these twists, turns and detours have sometimes felt long-winded, MMW's latest "Radiolarians" trilogy of road-tested material on their own label features succinct, imaginative excursions that run the musical gamut. Meshing rock drive with avant sensibility and electronic hijinks with acoustic grace, pianist/keyboardist John Medeski, bassist Chris Wood and drummer Billy Martin breathe freshness into "Radiolarians II" with mix, match and morph magic. They detonate grooves from rock clunks and avant clinks on "Flat Tires," conjure a pastoral vibe on "Padrecito," interbreed sampled noir with bass'n'-drum grit on "Chasen vs Suribachi," beam with rootsy R&B on "Amish Pintxos" and fittingly end with a gently swinging jazz beauty, "Baby Let Me Follow You Down," with catchy lyricism trumping rhythmic drive.—DO



THE BILLBOARD REVIEWS

SINGLES

Under My Skin" or Steven Tyler's whiskey voice lending unexpected gravitas to "Smile." Botti's trumpet stands out in terms of volume rather than partnership—he laces Josh Groban's "Broken Vow" with bold flourishes but is barely a presence when paired with violinist Lucia Micarelli for the sad "Emmanuel." The ever-versatile Sting slips neatly into the program with "Seven Days" and "If I Ever Lose My Faith in You," bringing some much-needed swing. Botti is merlot smooth for "Ave Maria" and "If I Fall in Love," and the marquee names keep the event from becoming background music to an Upper West Side cocktail party.—CLT

CHRISTIAN

JOHN WALLER

While I'm Waiting

Producer: Mark A. Miller

Beach Street Records

Release Date: April 7

John Waller's sophomore set is a solid follow-up to his impressive 2007 debut, "The Blessing." Prior to embarking on a solo career, he'd already gained a substantial fan base as leader of the band. According to John, and his solo work continues to be characterized by literate, uplifting lyrics and ear-grabbing melodies best exemplified on this collection by the buoyant "Faith Is Living" and "Quest." The title track is a powerful ballad about serving God even when answers and resolution aren't quick in coming. The only song played in its entirety during the movie "Fireproof," "While I'm Waiting," has already become a hit thanks to the film exposure and a great music video.

(Waller's retail CD includes a second disc featuring a sampler from the movie soundtrack.) Waller has a compelling voice that infuses his songs with integrity: He draws the listener into each lyric, especially on thoughtful ballads like "Of All the Places." For church audiences hungry for wisdom wrapped in an appealing musical package, Waller delivers the goods.—DEP

NEW & NOTEWORTHY

ZACH WILLIAMS & THE REFORMATION

Electric Revival

Producers: Jennifer Lee,

ZWR

self-released

Release Date: April 7

Zach Williams & the Reformation plays Southern rock without the clichés—not that we don't love them. From Jonesboro, Ark., not far from Memphis, the band utilizes the two lead-guitar (and Williams on acoustic) attack that allowed the South to rise again in the '70s. But instead of chasing the boogie in dazzling solos, ZWR puts its trust in the uncommonly well-crafted songs and leaves it to the inviting blues-rock voice of Williams to put them across. On "Can U Feel Me" and "Take Me Home," Williams' vocal—like an effortless, Southern Paul Rodgers—is enhanced by the gospel responses of guest Grace Askew. Luther Dickinson joins in on "Angel With a Broken Wing," which sounds like it could be a live cornerstone for the band. Though self-released, the album is widely available online and in some regional brick-and-mortar stores.—WR

POP

PER GESSLE

Silly Really (3:43)

Producers: Clarence

Ofwerman, Christoffer

Lundquist, Per Gessle

Writer: P. Gessle

Publisher: Jimmy Fun Music,

BMI

Capitol Records

It's hard to believe it was 20 years ago this month that Per Gessle first topped the Billboard Hot 100 as half of Roxette with "The Look." This recent No. 1 in Gessle's native Sweden, and the lead single from his new album "Party Crasher," feels like a bookend to that introductory smash, with its catchy chorus, fast-paced groove and lyrics that are best meant for a jubilant singalong, not deep analysis. Fans know that Gessle has been churning out power-pop perfection for two decades, and this song, championed by Sirius XM's Hits 1 channel (250-plus plays to date), continues the joy ride.—GT

R&B

DAY26 FEATURING YUNG JOC & DIDDY

Imma Put It on Her (not listed)

Producer: Blaze

Writers: various

Publishers: various

Bad Boy

The franchise act from MTV's "Making the Band" releases the first single from its sophomore album, "Forever in a Day," due April 14. "Imma Put It on Her" is a sexy, seductive jam with just enough tempo to spark some movement in the clubs. As witnessed on the program, mentor Sean "Diddy" Combs has constantly pushed Day26's members to stand out vocally, and here they do, with each bringing a distinctive sound to their featured lead. And they've evolved, singing with restraint and giving seasoned performances that belie their relatively brief experience as group members. The more mature (read: hot) lyric aims to prove the act has grown beyond the teen market. The question now is whether R&B radio can look past the MTV branding and give Day26 the chance it deserves. An added incentive: an intro rap by Yung Joc and Combs closing out the

track with his typical bragger swagger.—CW

LAKISHA JONES

Let's Go Celebrate (3:37)

Producer: Edwin "Tony"

Nicholas

Writers: T. Nicholas,

M. Winans, M. Rutherford

Publishers: various

Elite Music LLC Records

Season-six finalist Lakisha Jones proves yet again that there is life after "American Idol," even for a fourth-place finisher. With its nostalgic similarity to classic '90s/early '00s dance hits, "Let's Go Celebrate" is sure to score points with urban AC enthusiasts. Jones sings a relatable tale of working hard and playing harder: "I've been on the grind . . . Gonna party till the dawn." While this Auto-Tune-flooded track doesn't do her powerful voice justice, the attention-grabbing beats will have hands clapping and feet tapping in no time. This could be the next ladies' night anthem.—SV

HIP-HOP

UGK

Da Game Been Good to Me (4:20)

Producers: Pimp C, Averexx

Writers: C. Butler,

B. Freeman, A. Harris

Publishers: various

Jive Records

REBA McENTIRE

Strange (3:06)

Producer: Mark Bright

Writers: W. Mobley, J. Sellers,

N. Thrasher

Publishers: various

Valory Music/Starstruck

Leave it to Reba McEntire to deliver the ultimate sassy anthem about a woman's resilience. The veteran country singer performed this delightful number April 5 at the Academy of Country Music Awards in Las Vegas, which she also hosted. Written by Jason Sellers, Wendell Mobley and Neil Thrasher, the lyric talks about a woman who finds the sun still shining after a bad breakup. The melody has a cool, edgy feel and McEntire uses her voice to soar, swoop and celebrate the realization that life ain't over because a relationship is. When she sings, "Got half a mind to spend my whole paycheck on one of those dresses/Those strapless black ones that are so famous for teaching lessons," you can just feel the scheming sarcasm. It's a delicious performance from one of country music's most gifted divas. This is the first taste of her debut set for Valory Music, which is also her first solo studio CD in six years.—DEP



UGK's first single from its sixth and final studio album is a reflective song that stresses the importance of integrity. But, it is still far from preachy. The late Pimp C's lyrics call out imitators who are merely pretenders ("You say you sold your Phantom, bitch they took your Rolls"), and Bun B confidently explains how he writes from personal experiences. The slow tempo is reminiscent of their 1996 classic "One Day."

The falsetto in the chorus and the country-sounding guitar playing give the track a blues feel and add overall to making this a refreshing change of page.—SR

ROCK

UMPHREY'S MCGEE

Cemetery Walk (4:15)

Producers: Umphrey's

McGee, Kevin Browning

Writers: J. Cummins,

J. Cinnering, B. Bayliss

Publisher: *Hanging Brains*

Music, ASCAP

SCI Fidelity

Jam bands and radio singles go together like pastrami and mayonnaise: neither often nor well. Especially a band like Midwestern Umphrey's McGee, which strives to be more studio-focused on its latest album, "Mantis," and still features a 12-minute title track. Yet the radio edit of the album's "Cemetery Walk" is concise and airplay friendly and offers plenty for triple A and adult AC programmers to embrace—if the enigmatic lyrics don't frighten them away. After an atmospheric opening, a pleasant tension is maintained by the interplay between synths and guitars, while layered, pretty power-pop-ish harmonies reoccur often enough to provide a compelling hook.—WR

ANGEL TAYLOR

Make Me Believe (3:17)

Producer: Mikal Blue

Writers: A. Taylor, M. Blue

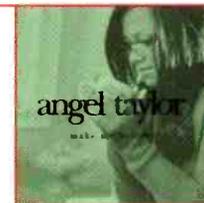
Publishers: EMI April Music/

Everything Looks Good on a

Mannequin Music/Opium for the People Music, ASCAP

Aware/Columbia

Angel Taylor received a boost as "Make Me Believe" was featured as a recent iTunes single of the week. The 20-year-old California singer/songwriter is like a spunky Corinne Bailey Rae with a slightly more rhythmic sound than Colbie Caillat. Taylor employed Caillat's collaborator, producer Mikal Blue, for her debut album, "Love Travels," released March 31. On the reggae-tinged "Make Me Believe," Taylor purrs through a dreamy spring single, taking on some lightly rapped verses muffled to just the right intensity and leading up to a sweet and soulful chorus. Already one of Billboard's "15 Artists to Watch" of 2009, Taylor has a roster of pop-friendly songs that should connect with radio and audiences on her tour dates with Gavin DeGraw, Brandi Carlile and Kate Voegele.—MM



LEGEND & CREDITS

EDITED BY WAYNE ROBINS

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PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Wayne Robins (Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.



COUNTRY BY DEBORAH EVANS PRICE

The Return Of 'Backwoods Barbie'

Dolly Parton Partners With Cracker Barrel For Collector's Edition

In a deal that seems as natural as biscuits and gravy, Dolly Parton and Cracker Barrel Old Country Store have partnered to release "Backwoods Barbie: The Collector's Edition." The project not only propelled the veteran entertainer back into the top 10 of Billboard's Top Country Albums chart but also became the first Cracker Barrel title to be tracked by Nielsen SoundScan.

"Our exclusive music program has grown to the point that participating in SoundScan just makes good sense," says Cracker Barrel VP of marketing Peter Keiser.

Released March 24, "Collector's Edition" debuted at No. 9 on Top Country Albums and No. 40 on the Billboard 200, selling 12,000 copies its first week. Buoyed by Parton's April 5 appearance on "60 Minutes" and a continued push by Cracker Barrel, the set sold 10,000 units the following week, charting at No. 14 on the country list. The album features three cuts exclusive to Cracker Barrel and new packaging.

"Backwoods Barbie" originally bowed last year on Parton's Dolly Records. The title track will be featured in the Broadway musical "9 to 5" for which Parton wrote the score. The musical's formal premiere takes place April 30 at the Marquis Theater in New York.

"Me and Cracker Barrel have a lot in common: We're both Tennessee-based and country people," Parton says during a break from "9 to 5" rehearsals. "I thought we'd make a perfect pairing and evidently it's working."

Parton's manager Danny Nozell agrees. "There was a ton of research and months of planning and strategy involved," he says. "Everything is paying off, especially with an album that has been out better than a year. It's actually selling better than our predictions."

In addition to the CD, Cracker Barrel is selling a limited-edition pink rocking chair and collector's edition photo album. "We're proud of that chair,"

Parton says with a laugh. "We figured they needed a pink one out there. And the picture book is doing great. People like to follow their favorite artists and see what they've done through the years."

Although Cracker Barrel has partnered with Kenny Rogers, Amy Grant and other artists on CDs, the Parton partnership is the first to include merchandise. "Only 1,350 rockers were made, and we sold approximately 70% in the first two weeks," Keiser says. "The high demand demonstrates the potential when we move forward to develop other products that are evocative of the artists and the brand they represent. The collector's edition photo album has sold more the first week than any book we've sold at Cracker Barrel."

Parton's products are highly visible at Cracker Barrel locations with signage, table tents and in-store CD play. "The first thing we could do was motivate our 65,000 employees," Keiser says of the chain's 588 outlets in 41 states. "Dolly was kind enough to leave a voice-mail message to all of our operators. Everybody in the field got a chance to hear her excitement about this project, so that got everybody motivated."

AOL and CMT were enlisted to promote the "Backwoods Barbie" video release. Cracker Barrel also did a 15-second spot touting "Collector's Edition" that includes images from the video and Parton's voice-over.

"We partnered with CMT and GAC to run those spots around the time her videos were running," Keiser says. "We've also integrated Dolly into our radio spots with a 10-second tag at the end of our existing media buys: her voice-over inviting folks into Cracker Barrel to try our new skillet [meals] and pick up her latest project."

Overall, promotional efforts concentrated on Parton's strongest markets. "We took our top 25 markets and compared them to Cracker Barrel's top 25 markets, then we brought synergy between the two," Nozell says. "We put together a game plan that involves national syndicated TV, syndicated video and national syndicated print. As Dolly would say, we covered it like gravy on a biscuit."

STRENGTH IN NUMBERS

After a slow build, Hollywood's Plain White T's have kicked their way into the top 10 on the Adult Top 40 chart and are crossing over to Mainstream Top 40 with "1, 2, 3, 4." In its first 16 weeks, the song hovered between Nos. 40 and 25. In the last eight, it has steamed to No. 7, logging nine consecutive weeks with a gain of 100-plus plays. The digital single went gold March 22.

Pumping up the momentum that started in February are an HD greeting viral video, VH1/MTV ad, footage used in ABC Family promos (through May), music placement on the CW's "90210" and a March 6 appearance on "The Bonnie Hunt Show."

For the week ending April 5, the song climbs 58-54 on the Pop 100 Airplay chart, up 35% with 2 million audience impressions. It also debuts at No. 73 on Hot 100 Airplay. The Plain White T's visit "Late Night With Jimmy Fallon" April 17 and begin touring with Jason Mraz April 28.

—Gary Trust

Plain White T's "1, 2, 3, 4"



Onward and upward: PLAIN WHITE T'S

PLAIN WHITE T'S: FONTAINE/DALLE/RETNA

R&B BY MARIEL CONCEPCION

The 'Perfect Hit'

Jeremih Lights Up Hot Debut With 'Birthday Sex'

Jeremih knows all about getting his cake and eating it too—just read the lyrics to his lead single, "Birthday Sex."

Over a dawdling, piano-based beat, the 21-year-old singer/songwriter/producer croons, "You say you want passion/I think you found it/Get ready for action/Don't be astounded."

The song "is actually based on a birthday story of mine," says Jeremih (last name: Felton). "You'd think someone would've written a song like that already—one that caters to females on their day. It's the perfect hit."

Sitting at No. 54 on Billboard's Hot R&B/Hip-Hop Songs chart just four weeks after its debut, "Birthday Sex" is indeed proving to be a hit. But Jeremih admits he didn't anticipate the catchy tune would be such a sensation.

"I didn't even think it would be the first single," the Chicago native says. But then his manager, Louis Duran, played a few of Jeremih's tracks for

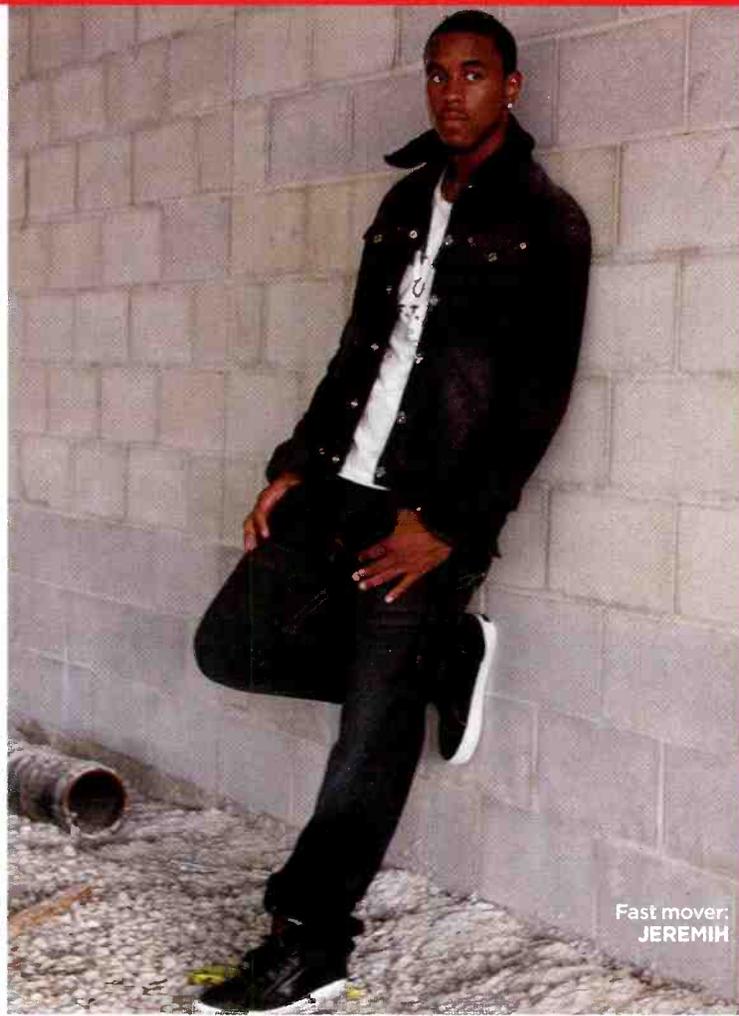
Bam, music director of the city's adult R&B station WGCI.

"We were actually pushing another song called 'My Ride,'" Jeremih says. "But she heard 'Birthday Sex' and said she could play that around a Beyoncé or Kanye track. She basically picked the first single."

Jeremih—who got his start playing drums, piano, bass and saxophone—only discovered singing three years ago. And now he's recording a self-titled debut album after signing with Def Jam just a month ago.

"We took a meeting with [Island Def Jam chairman Antonio] 'L.A.' Reid and [executive VP of A&R] Karen Kwak, who had heard 'Birthday Sex,'" Jeremih says. "She wanted to know what I sounded like live because a lot of people think I use Auto-Tune." That same day, Jeremih became part of the Def Jam family.

Described as "urban pop," Jeremih's



Fast mover: JEREMIH

album is slated for release June 30. The set is being produced by Mick Schultz and doesn't feature any guest collaborations. Among the recorded tracks are "Runway," inspired by Tyra Banks' TV show "America's Next Top Model," and "Starting All Over," which draws inspiration from Stevie Wonder.

Although the label's promotional campaign is in the preliminary stage, a collaboration with MySpace is in the

works. "Birthday Sex" also is available on iTunes and imeem for downloading. It has sold 16,000 digital copies, according to Nielsen SoundScan.

It's all pretty heady stuff for someone who never thought of himself as a singer. "It wasn't until I performed a song I'd written before an audience in college that I realized I could even do it," Jeremih says. "The feedback made me feel like a star." ■■■

A HARD DAY'S 'NIGHT'

Missy Higgins' American odyssey reads like a case study in building a campaign from the ground up.

The Australian singer/songwriter's sophomore album, "On a Clear Night" (Eleven/Reprise/Warner Bros.), finally cracked the Billboard 200 at No. 193 in the March 28 issue—more than a year after its Feb. 26, 2008, U.S. release.

But with two recent Greatest Gainer honors on the Top Heatseekers chart and a second single about to be released, her team believes the story is only just beginning.

"I've done more loops of the U.S. over the last few years than I can count," Higgins says. "I started off doing small support tours, then bigger support tours, then my own tiny shows that got bigger and bigger every time I revisited a city."

"Night" has sold 100,000 copies, according to Nielsen SoundScan, boosted by 18 months' worth of stateside touring—including support slots with Ben Folds and Indigo Girls—and several high-profile synchs for Higgins' emotive ballad "Where I Stood." The lead single has been featured in "Grey's Anatomy," "Smallville," "One Tree Hill," "Brothers and Sisters" and "So You Think You Can Dance"; it has sold 270,000 downloads, according to SoundScan.

Licensed to Reprise in the United States, Higgins is a big star back home. Managed by the Sydney-based John Watson and signed worldwide to his label Eleven: A Music Company, Higgins watched "Night" and her debut, "The Sound of White," hit No. 1 on the Australian Recording Industry Assn. albums chart. Now her team hopes the upbeat new single "Steer," an Australian No. 1 hit, will guide her to greater U.S. success.

"We've been talking about this record for almost two years," says Mike Rittberg, senior VP of promotion at Reprise. "It's been really gratifying to see the results, but we still feel we can go further."

"Steer" impacts triple A radio next week and also will be worked to AC and adult top 40 stations. Higgins—who wrapped her last U.S. tour March 23 at San Francisco's Fillmore—is due back in May for further dates booked by Creative Artists Agency.

"People say these types of stories don't happen anymore," Watson says. "Missy has proven they still can."

—Lars Brandle

Sitting pretty: CHAIRLIFT



MAJOR SUPPORT

The dream-pop trio Chairlift's debut album is getting a face-lift.

"Does You Inspire You" will be rereleased April 21 by Columbia. Originally issued Sept. 30, 2008, by the independent label Kanine, the remastered and remixed album will feature two additional

tracks, "Le Flying Saucer Hat" and "Dixie Gypsy."

Chairlift got off to an enviable start when the album track "Bruises" was tapped for an iPod Nano commercial last August. Wanting to capitalize on the campaign, Kanine quickly released a digital-only version of the album

that the group—guitarist/vocalist Aaron Phanning, synth player/vocalist Caroline Polachek and drummer/bassist Patrick Wimberly—had been working on for nine months.

"The album came out before it was supposed to," Phanning says. "Caroline was finishing art school and we

were obsessed with the quality, so it was taking a while. But we're grateful to Kanine. They did what they could with what they had."

"Bruises" has sold 180,000 downloads, according to Nielsen SoundScan. The original "Does You Inspire You" has sold 11,000 copies.

Columbia and its Blue Team, an in-house division devoted to developing new artists, is taking a different approach. "Evident Utensil"—not "Bruises"—will be worked to college and specialty radio. A 7-inch vinyl version of "Evident Utensil" featuring a remix by Columbia labelmate MGMT will be packaged with the album for some indie retailers.

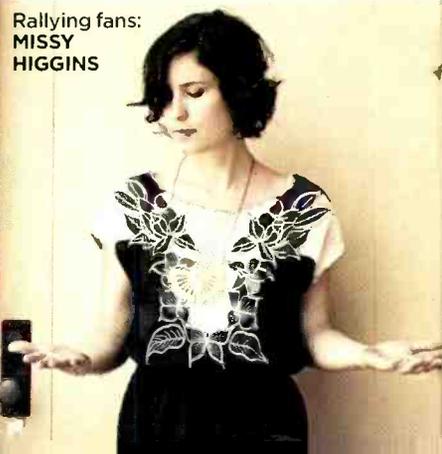
The fantastical music video for "Evident Utensil" premiered in February on Pitchfork and will debut soon on mtvU. A video for another track, "Planet Health," also is being developed. Plans are to eventually shoot a music video for every song on the album.

Columbia VP of marketing Doneen Lombardi says the videos will underscore the band's artistic image, ranging from its performance aesthetic to album art. To fortify the point, Chairlift hopes to perform this summer in nontraditional venues like art museums.

Much like it did with MGMT, Columbia plans to organically grow Chairlift's fan base through nonstop touring. Currently wrapping a stint with Yacht, Chairlift will head back out with Sebastian Telier and Peter Bjorn & John. Then comes a June 11 appearance at Bonnaroo in Manchester, Tenn., and a major summer festival in August.

"We don't look at signing with Columbia as the fast track to success," Chairlift manager Molly Hawkins says. "Chairlift isn't a prepackaged band, and they're not going to be huge immediately. That's why it's so important that Columbia let Chairlift be who they are." —Katie Hasty

Rallying fans: MISSY HIGGINS



HIGGINS: LEANN MUELLER

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



JAZZ GREATS

>>Diana Krall debuts at a career-high No. 3 on the Billboard 200 and lands her ninth No. 1 on Top Jazz Albums with "Quiet Nights." She's now tied for the second-most Jazz toppers (with Miles Davis, George Benson and Grover Washington Jr.). Only Harry Connick Jr. has more (10).

'KING' OF COMEDY

>>With 11,000 sold, Jim Gaffigan's "King Baby" nets the second-best debut sales week for a comedy set this year after the Lonely Island's 48,000 bow in February. "King" gives Gaffigan his first No. 1 on Top Comedy Albums.

LEONARD COHEN LIVE IN LONDON



HE'S YOUR MAN

>>Leonard Cohen claims his second-highest charting album on the Billboard 200—and his best rank in almost 40 years—as "Live in London" enters the list at No. 76. His previous high came when "Songs From a Room" hit No. 63 on the May 10, 1969, tally.

CHART BEAT

>>It's fairly common for an artist to top the Billboard Hot 100 as a solo act after reigning as part of a group. It's much rarer that the order is reversed, but that's the case this week as Black Eyed Peas net their first leader with "Boom Boom Pow." Fergie notched three No. 1s in 2006-07. In the chart's 50-year history, the only other groups to follow members to the top are Genesis in 1986 (Phil Collins, 1984) and Matchbox Twenty in 2000 (Rob Thomas, 1999).

>>Appearing on Billboard's charts since 1982, the DeBarge family writes a new chapter in its history. Kristinia DeBarge debuts at No. 74 on Pop 100 Airplay with "Goodbye." She's the daughter of writer/producer/singer James DeBarge.

Read Chart Beat every week at billboard.com/chartbeat.

KRALL: ROBERT MAXWELL

CHARTS

Keith Urban Reigns; Pearl Jam's Pricey Packaging

Keith Urban celebrates his first No. 1 on the Billboard 200 as "Defying Gravity" arrives with 172,000. The country star has twice gone as high as No. 3, with "Be Here" in 2004 and "Love, Pain & the Whole Crazy Thing" in 2006. On Top Country Albums, "Gravity" is his third chart-topper.

Meanwhile, Prince's Target-exclusive "LotusFlow3r/MPLSoUND/Elix3r" package is a close runner-up at No. 2 with 168,000, giving the artist his 14th top 10 album. The triple-disc indie project carries an \$11.98 price tag and features two albums from Prince as well as the debut from his protégé Bria Valente (titled "Elix3r").

Prince's set was available only as a physical CD and that might have affected its sales last week. Though Urban's release sold 134,000 CDs to Prince's 168,000, it was the country artist's additional 37,000 digital albums that pushed him ahead.

"LotusFlow3r" is Prince's fourth straight studio album to debut in the chart's top three. "Musicology" (2004) started at No. 3 with 191,000, "3121" (2006) began at No. 1 with 183,000, and "Planet Earth" (2007) entered at No. 3 with 96,000.

Urban's 172,000-unit bow is off quite a bit from the debut of his last studio set, "Love, Pain," when it bowed at No. 3 with 270,000. However, the new album's start is his second-best debut sales week overall.

JAMMIN' ME: Legacy's lavish reissue of Pearl Jam's 1991 debut album, "Ten," paid off, as the set arrived at No. 1 on the Top Pop Catalog chart last week with slightly more than 60,000 copies sold, according to Nielsen SoundScan.

That's a bigger number than what Legacy projected when it forecast the set would shift about 55,000 copies (Billboard, April 4).

The album was rereleased March 24 in an array of formats, including a super deluxe set containing two CDs, a DVD, four LPs and a cassette tape, which carried a suggested list price of \$199.98.

Nielsen SoundScan estimates that the pricey package sold about 17.7% of the album's overall total in its first week (which ended March 29). That's also a higher share than what Legacy estimated. The label predicted the super deluxe set would account for about 10% of the week's sales.

It's important to note that the super deluxe package was offered at a lower sale price through Pearl Jam's Web site and other traditional retailers. However, the discount price was still in the range of \$125-\$140. No matter how you slice it, selling upwards of 10,000 copies of a \$140 set has to be considered a success.

Last month U2 released its new stu-

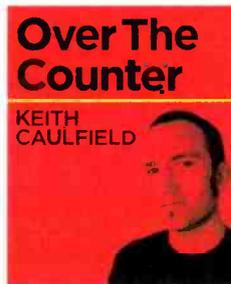
dio album, "No Line on the Horizon," in a number of configurations as well, the most expensive of which was a \$95.98 boxed set. It sold an estimated 2% of the album's overall first-week sales (484,000).

One shouldn't be too quick to compare the two projects though. There are key differences between the higher-priced "Ten" and "Horizon" sets. The U2 package didn't offer any extra songs, but it did include a DVD with a documentary film and was packaged in an elaborate box. In contrast, the

"Ten" set included a wealth of additional songs and memorabilia, while its DVD contained the band's previously unreleased "MTV Unplugged" performance from 1992.

It's probably safe to say that with the success of the Pearl Jam rerelease, Sony must be taking a close look at its catalog of classic albums, determining which might be next for the super deluxe treatment. Perhaps Pearl Jam's sophomore album, "Vs.," is in the works? Maybe another Michael Jackson redux is down the road? What about an expansive "Born in the U.S.A." revamp from Bruce Springsteen? (It turns 25 this year, so the timing is perfect.)

But a label can't roll out a "Ten"-like rerelease with just any old catalog title.

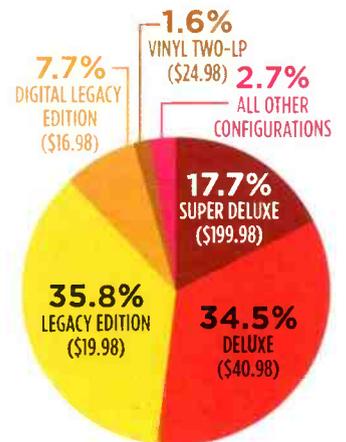


The fan base has to be there, ready to pay a premium price for a collectible item. So while this might be a niche market, the right classic album can strike gold.

Nielsen SoundScan special projects manager Debbie Schwartz provided Billboard with the expanded breakdown of "Ten" data. For further information about SoundScan's research abilities, contact her at debbie.schwartz@nielsen.com or 914-684-5503.

SUPER SALES

Here's how each configuration of Pearl Jam's "Ten" sold as reflected by an estimated percentage of its sales during the week ending March 29.



SOURCE: Nielsen SoundScan

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,115,000	1,462,000	23,293,000
Last Week	6,775,000	1,436,000	23,030,000
Change	5.0%	1.8%	1.1%
This Week Last Year	7,991,000	1,206,000	20,381,000
Change	-11.0%	21.2%	14.3%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	112,528,000	97,532,000	-13.3%
Digital Tracks	301,806,000	352,644,000	16.8%
Store Singles	412,000	397,000	-3.6%
Total	414,746,000	450,573,000	8.6%
Albums w/TEA*	142,708,600	132,796,400	-6.9%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

DIGITAL TRACKS SALES



SALES BY ALBUM FORMAT

	2008	2009	CHANGE
CD	95,165,000	76,095,000	-20.0%
Digital	16,916,000	20,791,000	22.9%
Cassette	34,000	13,000	-61.8%
Other	413,000	633,000	53.3%

For week ending April 5, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2008	2009	CHANGE
Current	62,614,000	52,715,000	-15.8%
Catalog	49,913,000	44,816,000	-10.2%
Deep Catalog	35,555,000	32,620,000	-8.3%

CURRENT ALBUM SALES



CATALOG ALBUM SALES



Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

Main Billboard 200 chart table with columns for Rank, Artist, Title, and Certification. Top entries include Keith Urban's 'Defying Gravity' at #1, Prince & The New Power Generation's 'Lotus Flow3r', and Diana Krall's 'Quiet Nights'.



Coming almost a year after his self-titled second set started at No. 7, this third album starts with 26,000. Of that sum, 66% were downloads, and it debuts at No. 3 on Top Digital Albums.



After performing "Come Back to Me" April 1 on "American Idol," his album takes a 239% jump in sales.



The set, previously available only as a download, rebounds (22,000; up 523%) after the physical version was released March 31. Four weeks ago it debuted at No. 32 with 13,000.



The companion set to her DVD "Live in Chicago" (which bows at No. 1 on Top Music Video with 8,000) starts with 13,000. It's the rock legend's 10th solo album to reach the Billboard 200.



A deluxe repackaging of the album, which bowed March 31, lifts the set by 135%. The reissue includes two new songs and a DVD.

Continuation of the Billboard 200 chart table, showing ranks 51 through 100. Artists include Yanni, Kanye West, Keyshia Cole, The Decemberists, Gorilla Zoe, Jim Gaffigan, Charlie Wilson, Jamey Johnson, Kid Rock, Gomez, Hollywood Undead, Ne-Yo, Lil Wayne, Various Artists, Akon, Coldplay, Israel Houghton, Rascal Flatts, Metallica, Demi Lovato, Lady Antebellum, Katy Perry, Dolly Parton, Shinedown, The All-American Rejects, Leonard Cohen, India Arie, Alan Jackson, Soundtrack, PJ Harvey & John Parish, Chris Tomlin, Soulja Boy Tell'em, Kidz Bop Kids, Bruce Springsteen, Eric Church, Jonas Brothers, The Lonely Island, Lily Allen, Jennifer Hudson, J. Holiday, Robert Plant / Alison Krauss, Peter Bjorn and John, 3OH!3, Randy Travis, Rihanna, Mary Mary, Stevie Nicks, Theory of a Deadman, Blue October, and Sugarland.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing 100 artists and their corresponding chart positions. Includes artists like 3 Doors Down, The All-American Rejects, David Archuleta, and others.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	105	107	36	THIRD DAY ESSENTIAL 10853 (17.98)	Revelation		1
102	98	75	23	MICHAEL W. SMITH REUNION 10133 (13.98)	A New Hallelujah		19
103	87	70	21	SEAL 143 515868/WARNER BROS. (18.98)	Soul		13
104	89	78	26	VARIOUS ARTISTS EMI CMG/PROVIDENT-INTEGRITY 887742/WORD-CURB (17.98)	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits		11
105	NEW		1	METRIC METRIC 80019 LAST GANG (14.98)	Fantasies		105
106	93	68	16	ANTHONY HAMILTON MISTER'S MUSIC/SO SD DEF 23387/JLG (18.98)	The Point Of It All		12
107	29	-	2	INDIGO GIRLS IG/VANGUARD 79896/WELK (18.98)	Poseidon And The Bitter Bug		29
108	81	48	8	LAMB OF GOD EPIC 375927/SONY MUSIC (15.98)	Wrath		2
109	112	113	6	FRANCESCA BATTISTELLI FERVENT 887378/WARNER BROS. (11.98)	My Paper Heart		109
110	91	72	52	LEONA LEWIS SYCO J 02554/RMG (18.98)	Spirit		1
111	122	98	10	VARIOUS ARTISTS WALT DISNEY 003128 (18.98 CD/DVD) +	Walt Disney Records Presents: Radio Disney Jams 11		41
112	86	63	26	JAZMINE SULLIVAN J 32713/RMG (15.98)	Fearless		1
113	107	85	10	VARIOUS ARTISTS WORD CUMB/EMI CMG/VERITY 41675/JLG (18.98)	WOW Gospel 2009: 30 Of The Year's Top Gospel Artists And Songs		27
114	104	89	44	DISTURBED REPRISE 411132/WARNER BROS. (18.98) +	Indestructible		1
115	94	94	57	MGMT COLUMBIA 195127/SONY MUSIC (11.98)	Oracular Spectacular		38
116	92	76	9	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		1
117	66	-	2	LA ARROLLADORA BANDA EL LIMON DISA 724160/UMLE (12.98)	Mas Adelante		66
118	69	16	3	STATIC-X REPRISE 517449/WARNER BROS. (13.98)	Cult Of Static		16
119	130	175	19	JEREMY CAMP BEC 26780 (17.98) +	Speaking Louder Than Before		38
120	95	81	19	THE KILLERS ISLAND 0121977/IDJMG (13.98)	Day & Age		1
121	115	90	24	AC/DC COLUMBIA 33829 EX/SONY MUSIC (14.98)	Black Ice		2
122	195	183	11	ANDREW BIRD FAT POSSUM 1124* (14.98)	Noble Beast		12
123	83	-	2	MANDISA SPINARROW 26779 (17.98)	Freedom		83
124	NEW		1	SOUNDTRACK STAR TRAK INTERSCOPE 012822/GA (10.98)	Fast & Furious		124
125	129	129	75	SEETHER WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces		1
126	103	79	8	RED ESSENTIAL 10863 (13.98) +	Innocence & Instinct		15
127	106	92	32	SLIPKNOT ROADRUNNER 617938 (18.98) +	All Hope Is Gone		1
128	96	50	4	VARIOUS ARTISTS FEARLESS 30119 (14.98)	Punk Goes Pop Volume Two		15
129	NEW		1	BURN HALO RAWKHEAD RECORDS 10001 (14.98)	Burn Halo		129
130	141	151	5	TENTH AVENUE NORTH REUNION 10126 (13.98)	Over And Underneath		130
131	131	118	34	THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing		78
132	99	77	50	SAVING ABEL SKIDROW/VERGIN 15019/CAPITOL (12.98)	Saving Abel		49
133	100	59	20	IL DIVO SYCO/COLUMBIA 39968/SONY MUSIC (18.98) +	The Promise		5
134	109	11	3	TWIZTID PSYCHUPATHIC 4204 (12.98)	W.I.C.K.E.D.		1
135	119	99	31	YOUNG JEEZY CTE DEF JAM 0115367/IDJMG (13.98)	The Recession		1
136	108	88	19	LUDACRIS OTI/DEF JAM 0120207/IDJMG (13.98)	Theater Of The Mind		1
137	139	108	28	THE PUSSYCAT DOLLS INTERSCOPE 011770/GA (13.98)	Doll Domination		1
138	125	116	53	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		1
139	52	-	2	DOOM LEX 069* (15.98)	Born Like This		52
140	111	-	2	CASE INDIGO BLUE 10191 (14.98)	The Rose Experience		111
141	132	123	25	KENNY CHESNEY BLUE CHAIR BNA 34553/SMN (18.98)	Lucky Old Sun		1
142	121	106	74	GARTH BROOKS PEARL 213 (25.98 CD/DVD) +	The Ultimate Hits		5
143	102	65	4	CHRIS CORNELL MOSLEY/INTERSCOPE 012018/GA (13.98)	Scream		10
144	NEW		1	IMPENDING DOOM FACEDOWN 078 (12.98)	The Serpent Servant		144
145	114	80	16	PLIES BIG GATES/SLIP N SLIDE/ATLANTIC 515812/AG (18.98) +	Da REAList		1
146	101	102	8	RYAN LESLIE NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN 011473/UMRG (10.98)	Ryan Leslie		35
147	120	101	23	JOHN LEGEND G.O.B.D./COLUMBIA 137407/SONY MUSIC (18.98) +	Evolver		1
148	118	93	6	JAKE OWEN RCA NASHVILLE 31287/SMN (12.98)	Easy Does It		11
149	110	165	24	RAPHAEL SAADIQ COLUMBIA 089857/SONY MUSIC (15.98)	The Way I See It		19
150	156	152	4	BO BURNHAM COMEDY CENTRAL 0078 (15.98 CD/DVD) +	Bo Burnham		150

105
Its 6,000-copy debut consists mostly of iTunes purchases—the store got the album early on March 31—and a smattering of physical CDs. The set sees wide release April 14.



The duo celebrates its first top 10 hit on the Modern Rock chart as "Kids" rises to No. 9 in its 21st week. The album's cumulative sales stand at 388,000.



A blockbuster \$71 million opening at the U.S. and Canada box office during the April 3-5 weekend sparks a 5,000-copy debut for the soundtrack, which includes five tracks featuring Pitbull (pictured).



The metal act makes its second appearance on the Heatseekers chart, and its first on the Billboard 200, with its second full-length album, starting with 4,000.



Legacy's Playlist series, which has released 87 titles since its start in April 2008, sees its second appearance on the Billboard 200. The line's debut on the Aug. 30, 2008, tally was an Elvis Presley set at No. 188.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	123	83	6	VAN MORRISON LISTEN TO THE LION 93423* (18.98)	Astral Weeks: Live At The Hollywood Bowl		33
152	137	112	16	FALL OUT BOY DECADANCE-FUELED BY RAMEN/ISLAND 0121967/IDJMG (13.98)	Folie A Deux		1
153	148	125	21	DAVID ARCHULETA 19 JIVE 34752/JLG (18.98)	David Archuleta		1
154	155	145	124	DAUGHTRY RCA 88860/RMG (18.98) +	Daughtry		4
155	146	115	22	JOEY + RORY VANGUARD/SUGAR HILL 4050/WELK (17.98)	The Life Of A Song		61
156	149	139	73	LED ZEPPELIN SWAN SONG 313148* ATLANTIC (19.98) +	Mothership		2
157	143	131	47	DUFFY MERCURY 0108227/IDJMG (11.98)	Rockferry		4
158	135	104	26	RISE AGAINST DGC INTERSCOPE 0119047/GA (13.98)	Appeal To Reason		3
159	161	141	34	JONAS BROTHERS HOLLYWOOD 001944 (18.98) +	A Little Bit Longer		1
160	150	130	25	RAY LAMONTAGNE RCA 32670* (18.98)	Gossip In The Grain		3
161	84	-	2	LEELA JAMES SHANACHE 5573 (18.98)	Let's Do It Again		84
162	169	-	13	LUIS FONSI UNIVERSAL MUSIC LATINO 011810/UMLE (10.98) +	Palabras Del Silencio		15
163	127	111	22	HINDER UNIVERSAL REPUBLIC 0122017/UMRG (13.98) +	Take It To The Limit		4
164	154	144	70	AVENGED SEVENFOLD HOPELESS 303604* WARNER BROS. (18.98)	Avenged Sevenfold		4
165	165	-	2	VARIOUS ARTISTS EMI/UNIVERSAL 47246/SONY MUSIC LATIN (14.98)	NOW Latino 4		165
166	140	74	4	NEW FOUND GLORY EPITAPH 87008* (16.98)	Not Without A Fight		12
167	136	86	6	BOBBY V BLU KOLLA DREAMS 66070 (18.98)	The Rebirth		7
168	138	-	2	TITO "EL BAMBINO" SIENTE 653883/UMLE (13.98)	El Patron		138
169	153	137	46	3 DOORS DOWN UNIVERSAL REPUBLIC 011065/UMRG (13.98)	3 Doors Down		1
170	183	126	37	MILEY CYRUS HOLLYWOOD 002129 (18.98) +	Breakout		1
171	162	138	26	BRANDON HEATH MONDOGUE 10127/REUNION (13.98)	What If We		73
172	177	158	7	THE AIRBORNE TOXIC EVENT MAJORDOMO/SHOUT! FACTORY/ISLAND 0128277/IDJMG (12.98)	The Airborne Toxic Event		158
173	NEW		1	CLAY AIKEN RCA LEGACY 47028/SONY MUSIC (11.98)	Playlist: The Very Best Of Clay Aiken		173
174	190	196	9	DONALD LAWRENCE & CO. QUIET WATER/VERITY 23473/JLG (17.98)	The Law Of Confession, Part I		72
175	176	148	48	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		2
176	128	96	21	DAVID FOSTER 143/REPRISE 511933/WARNER BROS. (27.98 CD/DVD) +	Hit Man: David Foster & Friends		48
177	164	121	21	T-PAIN KONVICT/NAPPY BOY/JIVE 31630/JLG (18.98) +	Thr33 Ringz		1
178	147	91	3	THE SCRIPT PHONOGENIC/EPIC 33450/SONY MUSIC (12.98)	The Script		91
179	145	73	5	TONY OKUNGBOWA THRIVEDANCE 90807/THRIVE (18.98)	Total Dance 2009		13
180	184	170	23	TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy		5
181	179	187	13	HEZEKIAH WALKER & LFC VERITY 23487/JLG (17.98)	Souled Out		55
182	133	95	10	VARIOUS ARTISTS GRAMMY 517633/RHINO (18.98)	Grammy Nominees 2009		6
183	175	181	47	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best		2
184	196	167	61	KEITH URBAN CAPITOL NASHVILLE 34713 (18.98) +	Greatest Hits		1
185	RE-ENTRY		81	MARVIN SAPP VERITY 00433/JLG (17.98)	Thirsty		28
186	157	134	9	A DAY TO REMEMBER VICTORY 448 (13.98)	Homesick		21
187	RE-ENTRY		26	MERCYME IND/COLUMBIA 12573/SONY MUSIC (15.98) +	All That Is Within Me		16
188	117	62	5	SOUNDTRACK WARNER BROS. RE-RISE 516751/WARNER BROS. (18.98)	Watchmen		30
189	163	71	4	MADELEINE PEYROUX ROUNDER 61327* (17.98)	Bare Bones		71
190	173	160	75	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden		7
191	193	-	14	MATT NATHANSON ACROBAT VANGUARD 79827/WELK (16.98)	Some Mad Hope		60
192	187	162	23	CELINE DION COLUMBIA 35413/SONY MUSIC (15.98)	My Love: Essential Collection		1
193	NEW		1	MORMON TABERNACLE CHOIR MORMON TABERNACLE CHOIR 5014332 (17.98)	Come, Thou Fount Of Every Blessing		193
194	144	103	6	BLUETREE LUCID 1228063 EX (9.98)	God Of This City		103
195	158	117	6	CHRIS ISAAK WICKED GAME REPRISE 51808/WARNER BROS. (18.98)	Mr. Lucky		29
196	171	140	17	SOUNDTRACK MUSIC WORLD/COLUMBIA 36936/SONY MUSIC (15.98)	Cadillac Records		66
197	RE-ENTRY		10	VARIOUS ARTISTS BET/SONY BMG CUSTOM MARKETING GROUP 221252/TIME LIFE (12.98)	Voices: The Ultimate Gospel Collection		127
198	RE-ENTRY		44	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition		10
199	159	142	7	VARIOUS ARTISTS RED HOT 144D 2835*/BEGGARS GROUP (16.98)	Dark Was The Night: A Red Hot Compilation		49
200	151	109	7	M. WARD MERGE 323* (15.98)	Hold Time		31

METALLICA 69	MATT NATHANSON 191	PAPA ROACH 35	THE PUSSYCAT DOLLS 137	RAPHAEL SAADIQ 149	MICHAEL W. SMITH 102	FAST & FURIOUS 124	TENTH AVENUE NORTH 130	PRESENTS: RADIO DISNEY JAMS 11 111	HEZEKIAH WALKER & LFC 18*
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JASON MRAZ 30	MADELEINE PEYROUX 189	STEVE NICKS 47	SEETHER 125	SLIPKNOT 127	STATIC-X 83	SLUMMOOG MILLIONAIRE 39	VARIOUS ARTISTS 1	YOUNG JEEZY 135	
MUSIQ SOULCHILD 99	ROBERT PLANT / ALISON KRAUSS 91	TONY OKUNGBOWA 179	SEETHER 125	SLIPKNOT 127	STATIC-X 83	TWILIGHT 7	VARIOUS ARTISTS 1		
	PLIES 145	JAKE OWEN 148	SEETHER 125	SLIPKNOT 127	STATIC-X 83	TWILIGHT: THE SCORE (CARTER BURWELL) 97	VARIOUS ARTISTS 1		
	PRINCE/BRIA VALENTE 2		SEETHER 125	SLIPKNOT 127	STATIC-X 83	WATCHMEN 188	VARIOUS ARTISTS 1		

TOP INDEPENDENT™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	HOT SHOT DEBUT	1	#1 PRINCE/BRIA VALENTE NPG 09549 EX (11.98)	Lotus Flow3r/MPLSoUND/Elix3r	
2	1	2	SLIM THUG BOSS HOGG DUTLAWZ 5093/E1 (17.98)	Boss Of All Bosses	
3	NEW	1	SILVERSTEIN VICTORY 458 (13.98) +	A Shipwreck In The Sand	
4	NEW	1	JIM GAFFIGAN COMEDY CENTRAL 0079 (12.98)	King Baby	
5	NEW	1	GOMEZ ATO 0070 (13.98) +	A New Tide	
6	3	14	DOLLY PARTON DOLLY 925 (13.98)	Backwoods Barbie	
7	NEW	1	PETER BJORN AND JOHN STARTIME ALMO*GOLD 005 COLUMBIA (15.98)	Living Thing	
8	4	5	NEKO CASE ANTI- 86973 EPITAPH (17.98)	Middle Cyclone	
9	NEW	1	METRIC METRIC 80019/LAST GANG (14.98)	Fantasies	
10	32	11	GREATEST GAINER ANDREW BIRD FAT POSSUM 1124* (14.98)	Noble Beast	
11	8	8	RED ESSENTIAL 10863 (13.98) +	Innocence & Instinct	
12	7	4	VARIOUS ARTISTS FEARLESS 30119 (14.98)	Punk Goes Pop Volume Two	
13	NEW	1	BURN HALO RAWKHEAD RECORDS 10001 (14.98)	Burn Halo	
14	13	46	THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing	
15	9	3	TWIZTID PSYCHOPATHIC 4204 (12.98)	W.I.C.K.E.D.	
16	5	2	DOOM LEX 069* (15.98)	Born Like This.	
17	10	2	CASE INDIGO BLUE 10191 (14.98)	The Rose Experience	
18	12	1	GARTH BROOKS PEARL 213 (25.98 CD/DVD) +	The Ultimate Hits	5
19	NEW	1	IMPENDING DOOM FACEDOWN 078 (12.98)	The Serpent Servant	
20	21	4	BO BURNHAM COMEDY CENTRAL 0078 (35.98 CD/DVD) +	Bo Burnham	
21	18	25	RAY LAMONTAGNE RCA 32670* (18.98)	Gossip In The Grain	
22	6	2	LEELA JAMES SHANACHIE 5575 (18.98)	Let's Do It Again	
23	15	4	NEW FOUND GLORY EPITAPH (18.98)	Not Without A Fight	
24	17	5	TONY OKUNGBOWA THRIVEDANCE 90807 THRIVE (18.98)	Total Dance 2009	
25	22	1	A DAY TO REMEMBER VICTORY 448 (13.98)	Homesick	
26	28	74	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden	7
27	NEW	1	MORMON TABERNACLE CHOIR MORMON TABERNACLE CHOIR 5014332 (17.98)	Come, Thou Fount Of Every Blessing	
28	16	7	BLUETREE LUCID 1228063 EX (9.98)	God Of This City	
29	23	1	VARIOUS ARTISTS RED HOT 4AD 2835*/BEGGARS GROUP (16.98)	Dark Was The Night: A Red Hot Compilation	
30	19	7	M. WARD MERGE 323* (15.98)	Hold Time	
31	30	66	RADIOHEAD TBD 21672* ATO (13.98)	In Rainbows	
32	NEW	1	PHOENIX GHETTOBLASTER DIGITAL EX/GLASSNOTE (3.98)	Wolfgang Amadeus Phoenix (EP)	
33	25	12	ANIMAL COLLECTIVE DOMINO 219* (15.98)	Merrweather Post Pavilion	
34	36	62	VAMPIRE WEEKEND XL 318* BEGGARS GROUP (11.98)	Vampire Weekend	
35	20	1	STEPHEN LYNCH WHAT ARE RECORDS? 61011 (16.98)	3 Balloons	
36	26	2	SHEKINAH GLORY MINISTRY UMCG 3023/KINGDOM (13.98 CD/DVD) +	The Best Of Shekinah Glory Ministry	
37	38	44	JOURNEY NOMOTA 4506 EX (14.98 CD/DVD) +	Revelation	
38	47	8	SOUNDTRACK CBS 022 (15.98)	NCIS: The Official TV Soundtrack	
39	39	51	APOCALYPTICA 20-20 21500 JIVE (13.98) +	Worlds Collide	
40	27	2	GUCCI MANE BIG CAT 7345 (13.98)	Gucci Mane Presents: Bird Money (Mixtape)	
41	45	13	DJ SKRIBBLE THRIVEDANCE 10799/THRIVE (18.98)	Total Club Hits 2	
42	41	26	BON IVER JAGJAGUWAR 115* (14.98)	For Emma, Forever Ago	
43	24	1	TAYLOR HICKS MODERN WHOMP 01913 (14.98)	The Distance	
44	43	14	FRAMING HANLEY SILENT MAJORITY 1001 (15.98)	The Moment	
45	37	44	FLEET FOXES SUB POP 777* (13.98)	Fleet Foxes	
46	46	4	DOPE E1 4480 (17.98)	No Regrets	
47	NEW	1	THE FLATLANDERS NEW WEST 6161 (17.98)	Hills And Valleys	
48	NEW	1	MARISELA JM 6614 (17.98)	20 Exitos Inmortales	
49	40	9	WILLIE NELSON AND ASLEEP AT THE WHEEL BISMEAU 1287* (15.98)	Willie & The Wheel	
50	RE-ENTRY	1	LIL WAYNE & DJ DRAMA APHILLIATES 63278 (17.98)	Gangsta Grillz: Dedication 3	

Death Cab for Cutie's EP "The Open Door" debuts at No. 5 on Top Digital Albums with nearly 14,000 downloads and also starts at No. 41 on the Billboard 200. The five-track set, released March 31 through digital retailers, will get a physical release beginning April 5 at venues on Death Cab's tour and then a wide distribution to brick-and-mortar retailers April 14.



TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	BB 200 RANKING	CERT.
1	NEW	1	#1 KEITH URBAN CAPITOL NASHVILLE	Defying Gravity	1	
2	2	22	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC /AG +	Twilight	7	
3	NEW	1	GAVIN DEGRAW J /RMG	Free	19	
4	NEW	1	DIANA KRALL VERVE VG	Quiet Nights	3	
5	NEW	1	DEATH CAB FOR CUTIE BARSUK ATLANTIC /AG	The Open Door EP	42	
6	NEW	1	FLO RIDA R.O.O.T.S. (Route Of Overcoming The Struggle) POE BOY ATLANTIC /AG +		8	
7	13	19	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA	The Fame	9	
8	-	2	SOUNDTRACK WALT DISNEY	Hannah Montana: The Movie	5	
9	NEW	1	JIM GAFFIGAN COMEDY CENTRAL	King Baby	56	
10	5	5	U2 ISLAND/INTERSCOPE /IGA +	No Line On The Horizon	12	
11	NEW	1	RODNEY ATKINS CURB	It's America	15	
12	17	9	THE FRAY EPIC /SONY MUSIC +	The Fray	27	
13	14	25	KINGS OF LEON RCA /RMG	Only By The Night	28	
14	RE-ENTRY	1	DAVID COOK 19 RCA /RMG	David Cook	20	
15	NEW	1	UGK TRILL UGK/JIVE /JLG	UGK 4 Life	6	
16	4	2	KERI HILSON MOSLEY ZONE 4/INTERSCOPE /IGA	In A Perfect World...	11	
17	RE-ENTRY	1	SOUNDTRACK INTERSCOPE /IGA	Slumdog Millionaire	39	
18	11	4	KELLY CLARKSON S.19 RCA /SONY MUSIC +	All I Ever Wanted	14	
19	NEW	1	QUEENSRYCHE ATCO /RHINO	American Soldier	25	
20	NEW	1	METRIC METRIC /LAST GANG	Fantasies	105	
21	NEW	1	SILVERSTEIN VICTORY +	A Shipwreck In The Sand	33	
22	21	21	TAYLOR SWIFT BIG MACHINE +	Fearless	10	
23	NEW	1	GOMEZ ATO +	A New Tide	60	
24	21	8	THE LONELY ISLAND UNIVERSAL REPUBLIC /UMRG +	Incredibad	87	
25	13	25	ADELE XL/COLUMBIA /SONY MUSIC		19	

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	BB 200 RANKING	CERT.
1	NEW	1	#1 DIANA KRALL VERVE 012433/AVG	Quiet Nights	3	
2	NEW	1	CHRIS BOTTI COLUMBIA 38735/SONY MUSIC +	Chris Botti: In Boston	13	
3	NEW	1	PRINCE/BRIA VALENTE NPG 09549 EX	Lotus Flow3r/MPLSoUND/Elix3r	2	
4	NEW	1	KEITH URBAN CAPITOL NASHVILLE 35751	Defying Gravity	1	
5	NEW	1	STEVIE NICKS REPRISE 508028 WARNER BROS.	The Soundstage Sessions	47	
6	NEW	1	QUEENSRYCHE ATCO 517967/RHINO	American Soldier	25	
7	7	5	U2 ISLAND/INTERSCOPE 012630*/IGA +	No Line On The Horizon	12	
8	6	18	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG +	Twilight	7	
9	NEW	1	LEONARD COHEN COLUMBIA 40502/SONY MUSIC	Live In London	76	
10	NEW	1	CLAY AIKEN RCA/LEGACY 47028/SONY MUSIC	Playlist: The Very Best Of Clay Aiken	173	
11	1	1	PEARL JAM EPIC/LEGACY 39846*/SONY MUSIC +	Ten	-	
12	NEW	1	METRIC METRIC 80019/LAST GANG	Fantasies	105	
13	10	4	KELLY CLARKSON S.19 RCA /SONY MUSIC +	All I Ever Wanted	14	
14	1*	2	SOUNDTRACK WALT DISNEY 003101	Hannah Montana: The Movie	5	
15	NEW	1	GAVIN DEGRAW J 47478/RMG	Free	19	
16	3	2	THE DECEMBERISTS CAPITOL 14710*	The Hazards Of Love	54	
17	2	2	YANNI YANNI WAKE/DISNEY PEARL SERIES 003659/WALT DISNEY +	Yanni Voices	51	
18	NEW	1	YEAH YEAH YEAHS DRESS UP/DGC/INTERSCOPE 012735/IGA	It's Blitz!	22	
19	NEW	1	JA RULE THE INC./DEF JAM 063487*/DJJMG	The Last Temptation	-	
20	NEW	1	GOMEZ ATO 0070 +	A New Tide	60	
21	20	6	VAN MORRISON LISTEN TO THE LION 93423*	Astral Weeks: Live At The Hollywood Bowl	151	
22	16	2	VARIOUS ARTISTS UNIVERSAL EMU/SONY MUSIC/ZOMBA 012654/UME	NOW 30	4	
23	8	1	INDIGO GIRLS IG/VANGUARD 79896/WELK	Poseidon And The Bitter Bug	107	
24	14	10	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 517000/AG	Twilight: The Score (Carter Burwell)	97	
25	NEW	1	IMPENDING DOOM FACEDOWN 078	The Serpent Servant	144	

iLIKE LIBRARIES: MOST ADDED™ FROM: **biz**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST
1	1	12	#1 POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
2	-	1	BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	
3	2	8	RIGHT ROUND FLO RIDA (POE BOY/ATLANTIC)	
4	-	1	MAKE ME BELIEVE ANGEL TAYLOR (AWARE COLUMBIA)	
5	4	15	GIVES YOU HELL THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)	
6	6	4	HALO BEYONCE (MUSIC WORLD COLUMBIA)	
7	3	11	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19 RCA/RMG)	
8	5	23	LOVE STORY TAYLOR SWIFT (BIG MACHINE)	
9	8	38	I'M YOURS JASON MRAZ (ATLANTIC/RRP)	
10	7	32	HOT N COLD KATY PERRY (CAPITOL)	
11	9	22	HEARTLESS KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	
12	15	29	SEX ON FIRE KINGS OF LEON (RCA/RMG)	
13	10	14	USE SOMEBODY KINGS OF LEON (RCA/RMG)	
14	21	10	YOU FOUND ME THE FRAY (EPIC)	
15	12	44	VIVA LA VIDA COLDPLAY (CAPITOL)	

TOP COMEDY ALBUMS™ FROM: **biz**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST
1	-	1	#1 KING BABY JIM GAFFIGAN (COMEDY CENTRAL)	
2	1	8	INCREDIBAD THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)	
3	3	4	BO BURNHAM BO BURNHAM (COMEDY CENTRAL)	
4	2	4	3 BALLOONS STEPHEN LYNCH (WHAT ARE RECORDS?)	
5	4	50	FLIGHT OF THE CONCORDS (SOUNDTRACK) FLIGHT OF THE CONCORDS (HBO/SUB POP)	
6	5	30	DO YOU BELIEVE IN GOSH? MITCH HOBBER (COMEDY CENTRAL)	
7	7	10	IT'S PIMPIN' PIMPIN' KATT WILLIAMS (WARNER BROS.)	
8	8	73	ROUGH AROUND THE EDGES: LIVE FROM MADISON SQUARE GARDEN DAVE COOK (COMEDY CENTRAL)	
9	10	45	VICIOUS CIRCLE DAVE COOK (COMEDY CENTRAL)	
10	-	2	LONG LIVE THE QUEEN LISA LAMPANELLI (JACK WARNER BROS. (NASHVILLE)/WRN)	
11	14	76	PARTY NICK SWAROSON (COMEDY CENTRAL)	
12	9	7	LOVE IS EVOL CHRISTOPHER TITUS (COMEDY CENTRAL)	
13	13	35	ANTICIPATION LEWIS BLACK (COMEDY CENTRAL)	
14	12	39	BO FO SHO (EP) BO BURNHAM (COMEDY CENTRAL)	
15	11	64	LOS MEJORES 99 CHISTES VOL. 1 JO JO JORGE FALCON (TITANIO)	

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BETWEEN THE BULLETS

PINK'S POWER



Pink becomes the first artist in the 13-year history of the Adult Top 40 airplay chart to string together a trio of consecutive No. 1s, as "Sober" hits the top. She led with "Who Knew" in 2007 and "So What" last year.

The first solo artist with three career No. 1s, Pink also matches the topper totals of Daughtry, Goo Goo Dolls and Santana. They all trail only Nickelback (with five No. 1s) and Matchbox Twenty (four). Nickelback, meanwhile, nets Greatest Gainer honors as "If Today Was Your Last Day" storms 27-19. A rise to No. 1 for the song would place the band in Pink's company with three straight chart champs. The quartet has ruled back to back with "If Everyone Cared" and "Gotta Be Somebody."

—Gary Trust

TOP INDEPENDENT: Reflects titles sold via independent distribution, including those fulfilled by major branch distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects physical album sales based on data collected by Nielsen SoundScan. CERTIFIED: A weekly spotlight on charts updates weekly on billboard.biz, including ones that are exclusive to Billboard's website. See charts legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 DEAD AND GONE	TI FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
2	2	11	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
3	3	10	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
4	4	11	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)
5	5	9	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
6	7	13	GIVES YOU HELL	THE ALL-AMERICAN JECKS (DOGHOUSE/OGC/INTERSCOPE)
7	6	17	MAD	NE-YO (DEF JAM/IDJMG)
8	10	12	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)
9	8	16	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)
10	9	29	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
11	11	18	YOU FOUND ME	THE FRAY (EPIC)
12	15	5	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
13	16	10	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.D./UNIVERSAL MOTOWN)
14	12	23	JUST DANCE	LADY GAGA FEAT. COLBY D'ONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
15	14	16	SOBER	PINK (LAFACE/JLG)
16	13	21	HEARTLESS	KANYE WEST (R.O.C.-A-FELLA/DEF JAM/IDJMG)
17	19	31	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
18	18	15	ROCKIN' THAT THANG	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
19	17	17	CIRCUS	BRITNEY SPEARS (JIVE/JLG)
20	20	12	BEAUTIFUL	AKON (KONVICT UPFRONT/SRC/UNIVERSAL MOTOWN)
21	29	5	HALO	BEYONCÉ (MUSIC WORLD/COLUMBIA)
22	23	18	RIVER OF LOVE	GEORGE STRAIT (MCA NASHVILLE)
23	26	5	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)
24	24	12	DON'T THINK I CAN'T LOVE YOU	JAKE OWEN (RCA NASHVILLE)
25	25	12	IT'S AMERICA	RODNEY ATKINS (CURB)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	32	9	HERE COMES GOODBYE	RASCAL FLATTS (LYRIC STREET)
27	27	31	HOT N COLD	KATY PERRY (CAPITOL)
28	21	14	IT WON'T BE LIKE THIS FOR LONG	DARIUS RUCKER (CAPITOL NASHVILLE)
29	30	8	SHE'S COUNTRY	JASON ALOEAN (BROKEN BOW)
30	36	4	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)
31	38	5	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
32	22	15	WHITE HORSE	TAYLOR SWIFT (BIG MACHINE)
33	31	10	NOTHIN' TO DIE FOR	TIM MCGRAW (CURB)
34	34	43	VIVA LA VIDA	COLDPLAY (CAPITOL)
35	37	9	I TOLD YOU SO	CARRIE UNDERWOOD FEAT. RANDY TRAVIS (19/ARISTA NASHVILLE)
36	28	26	SINGLE LADIES (PUT A RING ON IT)	BEYONCÉ (MUSIC WORLD/COLUMBIA)
37	41	9	AIN'T I	YUNG LA. FEAT. YOUNG DRO & TL (GRAND HUSTLE/INTERSCOPE)
38	43	5	IT HAPPENS	SUGARLAND (MERCURY NASHVILLE)
39	35	28	LIVE YOUR LIFE	TI. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)
40	45	16	SECOND CHANCE	SHINEDOWN (ATLANTIC)
41	40	30	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
42	39	18	SHE GOT HER OWN	NE-YO FEAT. JAMIE FOXX & FABOLOUS (DEF JAM/IDJMG)
43	48	4	MAGNIFICENT	RICK ROSS FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/IDJMG)
44	33	16	I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)
45	47	6	HOW DO YOU SLEEP?	JESSIE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)
46	72	2	SUGAR	FLO RIDA FEAT. WYNER (POE BOY/ATLANTIC)
47	44	15	DIVA	BEYONCÉ (MUSIC WORLD/COLUMBIA)
48	49	26	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)
49	42	9	YOU COMPLETE ME	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
50	54	5	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	74	2	TURN MY SWAG ON	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
52	52	10	RIDE	MARTINA MCBRIDE (RCA NASHVILLE)
53	53	7	SHUTTIN' DETROIT DOWN	JOHN RICH (WARNER BROS. NASHVILLE/WRN)
54	57	6	SOBEAUTIFUL	MUSIQ SOULCHILD (ATLANTIC)
55	60	2	KISS A GIRL	KEITH URBAN (CAPITOL NASHVILLE)
56	50	19	GOD LOVE HER	TOBY KEITH (SHOW DOG NASHVILLE)
57	56	4	ONE IN EVERY CROWD	MONTGOMERY GENTRY (COLUMBIA NASHVILLE)
58	58	6	IF THIS ISN'T LOVE	JENNIFER HUDSON (ARISTA/RMG)
59	66	4	BOYFRIEND #2	PLEASURE P (ATLANTIC)
60	64	5	NEXT TO YOU	MIKE JONES (ICE AGE/SWISHHOUSE/ASYLUM)
61	69	3	YOU CAN GET IT ALL	BDW WOW FEAT. JOHNITA AUSTIN (COLUMBIA)
62	62	6	MARRY FOR MONEY	TRACE ADKINS (CAPITOL NASHVILLE)
63	-	1	THEN	BRAD PAISLEY (ARISTA NASHVILLE)
64	71	3	NEVER EVER	CIARA FEAT. YOUNG JEEZY (LAFACE/JLG)
65	65	3	SIDEWAYS	DIERKS BENTLEY (CAPITOL NASHVILLE)
66	73	4	ALWAYS THE LOVE SONGS	ELI YOUNG BAND (REPUBLIC UNIVERSAL SOUTH)
67	59	19	DOWN THE ROAD	KENNY CHESNEY WITH MAC MCANALLY (BLUE CHAIR/BNA)
68	63	6	STANKY LEGG	GS BOYZ (SWAGG TEAM/JIVE/BATTERY)
69	67	4	THERE GOES MY BABY	CHARLIE WILSON (P. MUSIC GROUP/JIVE/JLG)
70	-	1	OUT LAST NIGHT	KENNY CHESNEY (BNA)
71	68	17	JUST LIKE ME	JAMIE FOXX FEAT. TI. (J/RMG)
72	55	9	LIONS, TIGERS & BEARS	JAZMINE SULLIVAN (J/RMG)
73	-	1	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)
74	-	3	I WILL	JIMMY WAYNE (VALORY)
75	-	1	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)

1,289 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	1	#1 BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	
2	1	15	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
3	2	8	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	2
4	3	14	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	
5	4	5	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
6	13	10	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.D./UNIVERSAL MOTOWN)	
7	7	10	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)	
8	5	22	GIVES YOU HELL	THE ALL-AMERICAN JECKS (DOGHOUSE/OGC/INTERSCOPE)	
9	6	8	I LOVE COLLEGE	ASHER ROTH (SCHOLAR BOY/LJUD/SRC/UNIVERSAL MOTOWN)	
10	9	14	DEAD AND GONE	TI. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	
11	8	3	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)	
12	24	20	YOU FOUND ME	THE FRAY (EPIC)	
13	12	38	JUST DANCE	LADY GAGA FEAT. COLBY D'ONIS (STREAMLINE/KONLIVE/INTERSCOPE)	3
14	26	6	JAI HO! (YOU ARE MY DESTINY)	A.R. RAHMAN & THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER (INTERSCOPE)	
15	10	11	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)	
16	19	10	HALO	BEYONCÉ (MUSIC WORLD/COLUMBIA)	
17	20	23	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	
18	17	8	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)	
19	22	18	BEAUTIFUL	AKON FEAT. COLBY D'ONIS & KARDON OFFSHALL (KONVICT UPFRONT/SRC/UNIVERSAL MOTOWN)	
20	21	8	HOW DO YOU SLEEP?	JESSIE MCCARTNEY (HOLLYWOOD)	
21	14	9	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
22	28	4	DON'T FORGET	DEMI LOVATO (HOLLYWOOD)	
23	25	12	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	
24	11	3	SUGAR	FLO RIDA FEAT. WYNER (POE BOY/ATLANTIC)	
25	37	12	SECOND CHANCE	SHINEDOWN (ATLANTIC)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	27	30	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	
27	16	22	HEARTLESS	KANYE WEST (R.O.C.-A-FELLA/DEF JAM/IDJMG)	2
28	31	32	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
29	39	6	ALL THE ABOVE	MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)	
30	29	51	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	3
31	35	11	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)	
32	30	18	CIRCUS	BRITNEY SPEARS (JIVE/JLG)	
33	15	3	I TOLD YOU SO	CARRIE UNDERWOOD FEAT. RANDY TRAVIS (19/ARISTA NASHVILLE)	
34	41	6	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
35	34	20	SOBER	PINK (LAFACE/JLG)	
36	23	4	HOEDOWN THROWDOWN	MILEY CYRUS (WALT DISNEY)	
37	32	13	MAD	NE-YO (DEF JAM/IDJMG)	
38	51	12	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)	
39	40	8	I'M ON A BOAT	THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC)	
40	-	1	COME BACK TO ME	DAVID COOK (19/RCA/SONY MUSIC)	
41	49	4	TURN MY SWAG ON	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	
42	38	19	I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)	
43	48	2	CRAZIER	TAYLOR SWIFT (WALT DISNEY)	
44	47	4	HERE COMES GOODBYE	RASCAL FLATTS (LYRIC STREET)	
45	42	20	SINGLE LADIES (PUT A RING ON IT)	BEYONCÉ (MUSIC WORLD/COLUMBIA)	2
46	43	13	LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)	
47	53	28	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)	
48	45	7	ROCKIN' THAT THANG	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	
49	-	1	BE ON YOU	FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)	
50	52	2	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	44	3	THEN	BRAD PAISLEY (ARISTA NASHVILLE)	
52	50	21	WHITE HORSE	TAYLOR SWIFT (BIG MACHINE)	
53	56	5	CARELESS WHISPER	SEETHER (WIND UP)	
54	46	11	THINKING OF YOU	KATY PERRY (CAPITOL)	
55	55	4	CANDLE (SICK AND TIRED)	THE WHITE TIE AFFAIR (SLIGHTLY DANGEROUS/EPIC)	
56	-	59	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)	
57	64	8	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	
58	-	1	THINGS THAT MATTER	RASCAL FLATTS (LYRIC STREET)	
59	54	37	HOT N COLD	KATY PERRY (CAPITOL)	3
60	61	9	SHE'S COUNTRY	JASON ALOEAN (BROKEN BOW)	
61	59	48	VIVA LA VIDA	COLDPLAY (CAPITOL)	3
62	-	1	YOU CAN GET IT ALL	BDW WOW FEAT. JOHNITA AUSTIN (COLUMBIA)	
63	18	3	HOT REVOLVER	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
64	62	7	STANKY LEGG	GS BOYZ (SWAGG TEAM/JIVE/BATTERY)	
65	58	10	PROM QUEEN	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
66	60	27	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	
67	-	1	JUMP	FLO RIDA FEAT. NELLY FURTADO (POE BOY/ATLANTIC)	
68	57	2	YOU'LL ALWAYS FIND YOUR WAY BACK HOME	HANNAH MONTANA (WALT DISNEY)	
69	70	7	MOVE (IF YOU 'W'ANNA)	MIMS (AMERICAN KING/CAPITOL)	
70	-	2	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
71	-	1	WHATEVER IT IS	ZAC BROWN BAND (HOME GRDWN/ATLANTIC/BIG PICTURE)	
72	-	1	THE FEAR	LILY ALLEN (CAPITOL)	
73	33	2	LET'S GET CRAZY	HANNAH MONTANA (WALT DISNEY)	
74	63	19	UNTOUCHED	THE VERONICAS (ENGINEERD/DOM/SIRE/WARNER BROS.)	
75	69	5	AIN'T I	YUNG LA. FEAT. YOUNG DRO & TJ. (GRAND HUSTLE/INTERSCOPE)	

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.
- **GREATEST GAINER** Where included, this award indicates the title with the chart's largest unit increase.
- **PACE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.
- **HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY
CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓜ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓜ DualDisc available. Ⓜ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS
Hot 100 Airplay, Hot Country Songs, Hot Rap Songs and Hot Latin Songs are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Modern Rock, Mainstream R&B/Hip-Hop, Adult R&B/Rhythmic, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.
- **GREATEST GAINER** Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES
Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Hot R&B/Hip-Hop Songs charts, respectively, if they have been on for more than 20 weeks and rank below No. 50. Songs are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet or if they rank below No. 10 and post a third consecutive week of audience decline, regardless of total chart weeks. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Descending songs are removed from the Adult Top 40, Adult R&B, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs charts if they have been on for more than 20 weeks and rank below No. 15 (No. 20 for Mainstream Top 40, Modern Rock, Mainstream R&B/Hip-Hop and Rhythmic).

MUSIC VIDEO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	Principal Performers	CERT.
1	NEW	1 WK	#1 LIVE IN CHICAGO	REPRISE MUSIC VIDEO/WARNER MUSIC VISION 507964 (19.98 DVD)	Stevie Nicks	
2	NEW		PERFORMING THIS WEEK... LIVE AT RONNIE SCOTT'S	EAGLE ROCK 30263 (14.98 DVD)	Jeff Beck	
3	NEW		LIVE IN LONDON	COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 740503 (21.98 DVD)	Leonard Cohen	
4	3	4	LIVE AT LAST	MOTOWN PRODUCTIONS/UNIVERSAL MUSIC & VIDEO DIST. 001267009 (19.98 DVD)	Stevie Wonder	
5	2	2	CRUE FEST 1	MOTLEY/RED DISTRIBUTION 390 (24.98 DVD)	Various Artists	
6	1	2	NEVERENDER	COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 742231 (21.98 DVD)	Coheed And Cambria	
7	6	3	A NEW HALLELUJAH: THE LIVE WORSHIP DVD	REUNION/SONY MUSIC VIDEO 10138 (14.98 DVD)	Michael W. Smith	
8	5	11	AT THE COLISEUM	SYCO/COLUMBIA/SONY MUSIC VIDEO 740062 (14.98 DVD)	Il Divo	
9	7	18	LIVE AT STURGIS 2006	COMING HOME MEDIA/E1 ENTERTAINMENT 26506 EX (19.98 DVD)	Nickelback	
10	10	30	NO BULL: LIVE FROM THE PLAZA DE TOROS LAS VENTAS: MADRID, SPAIN	COLUMBIA/LEGACY/SONY MUSIC VIDEO 29888 EX (12.98 DVD)	AC/DC	
11	8	41	LIVE FROM TEXAS	EAGLE VIDEO/EAGLE ROCK 30252 (14.98 DVD)	ZZ Top	
12	9	18	PRIMERA FILA	SONY MUSIC LATIN/SONY MUSIC VIDEO 740033 (17.98 DVD)	Vicente Fernandez	
13	NEW		CHRIS BOTTI IN BOSTON	COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 745735 (29.98 DVD)	Chris Botti	
14	13	69	LIVE IN LAS VEGAS: A NEW DAY	COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 713716 (21.98 DVD)	Celine Dion	
15	4	2	I'M FREE	SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44852 (19.98 DVD)	Lynda Randle	
16	12	72	THE BEYONCE EXPERIENCE: LIVE	MUSIC WORLD/COLUMBIA/SONY MUSIC VIDEO 18087 (14.98 DVD)	Beyonce	
17	11	10	REUNION VOLUME ONE	GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44849 (19.98 DVD)	Gaither Vocal Band	
18	17	250	NUMBER ONES	EPIC MUSIC VIDEO/SONY MUSIC VIDEO 56999 (14.98 DVD)	Michael Jackson	
19	15	199	FAREWELL I TOUR: LIVE FROM MELBOURNE	RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	
20	16	10	REUNION VOLUME TWO	GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44895 (19.98 DVD)	Gaither Vocal Band	
21	NEW		PERFORMING THIS WEEK... LIVE AT RONNIE SCOTT'S (BLU-RAY)	EAGLE ROCK 33328 (24.98)	Jeff Beck	
22	29	13	THE REAL THING: IN PERFORMANCE 1964-1981	HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000645309 (14.98 DVD)	Marvin Gaye	
23	20	98	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972	MOTOWN PRODUCTIONS/UNIVERSAL MUSIC & VIDEO DIST. 000742209 (14.98 DVD)	The Temptations	
24	14	48	CELTIC THUNDER: THE SHOW	CELTIC THUNDER/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 002 (19.98 DVD)	Celtic Thunder	
25	22	40	WHERE THE LIGHT IS: JOHN MAYER LIVE IN LOS ANGELES	COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 722727 (19.98 DVD)	John Mayer	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	4	#1 BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
2	16	9	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)
3	8	2	DAY 'N' NITE	KID CUDDI DREAM ON/G.O.D./UNIVERSAL MOTOWN
4	NEW		IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)
5	NEW		MY LOVE	THE-DREAM FEAT. MARIAH CAREY RADIO KILLA/DEF JAM/DJMG
6	1	15	GIVES YOU HELL	THE ALL-AMERICAN REJECTS DOGHOUSE/DGC/INTERSCOPE
7	NEW		LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)
8	19	2	PROM QUEEN	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN
9	6	3	SECOND CHANCE	SHINEDOWN (ATLANTIC)
10	NEW		YOU CAN GET IT ALL	BDW WOW FEAT. JOHNTA AUSTIN COLUMBIA
11	5	8	1, 2, 3, 4	PLAIN WHITE T'S HOLLYWOOD
12	2	3	NA NA NANA NA NA	JIM JONES FEAT. NOE & BRITNEY TAYLOR E1/COLUMBIA
13	NEW		POKER FACE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
14	18	2	RIGHT ROUND	FLO RIDA POE BOY/ATLANTIC
15	RE-ENTRY		MAGNIFICENT	RICK ROSS FEAT. JOHN LEGEND SLIP-N-SLIDE/DEF JAM/DJMG
16	NEW		JAI HO! (YOU ARE MY DESTINY)	A R. HANNAH & THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER INTERSCOPE
17	RE-ENTRY		HALO	BEYONCE MUSIC WORLD/COLUMBIA
18	9	5	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE GRAND HUSTLE/ATLANTIC
19	NEW		THAT'S NOT MY NAME	THE TING TINGS COLUMBIA
20	12	4	SHOW ME WHAT I'M LOOKING FOR	CAROLINA LIAR ATLANTIC
21	4	13	YOU FOUND ME	THE FRAY (EPIC)
22	NEW		NEXT TO YOU	MIKE JONES (ICE AGE/SWISHAHOUSE/ASYLUM)
23	10	6	ROCKIN' THAT THANG	THE-DREAM RADIO KILLA/DEF JAM/DJMG
24	RE-ENTRY		TAKE A BOW	RHIANNA SRP/DEF JAM/DJMG
25	15	4	COME ON GET HIGHER	MATT NATHANSON VANGUARD

THIS WEEK	ARTIST	TITLE
1	VH1	PLAIN WHITE T'S, 1, 2, 3, 4
2		THE ALL-AMERICAN REJECTS, GIVES YOU HELL
3		KELLY CLARKSON, MY LIFE WOULD SUCK WITHOUT YOU
4		FRAY, YOU FOUND ME
5		MATT NATHANSON, COME ON GET HIGHER
6		CAROLINA LIAR, SHOW ME WHAT I'M LOOKING FOR
7		JASON MRAZ & COLBIE CAILLAT, LUCKY
8		PINK, SOBER
9		CIARA FEAT. JUSTIN TIMBERLAKE, LOVE SEX MAGIC
10		BRITNEY SPEARS, IF U SEEK AMY
1	BET	THE-DREAM FEAT. MARIAH CAREY, MY LOVE
2		JIM JONES FEAT. NOE & BRITNEY TAYLOR, NA NA NANA NA NA
3		JENNIFER HUDSON, IF THIS ISN'T LOVE
4		BOW WOW FEAT. JOHNTA AUSTIN, YOU CAN GET IT ALL
5		RICK ROSS FEAT. JOHN LEGEND, MAGNIFICENT
6		THE-DREAM, ROCKIN' THAT THANG
7		PLEASURE R, BOYFRIEND #2
8		T.I. FEAT. JUSTIN TIMBERLAKE, DEAD AND GONE
9		MIKE JONES, NEXT TO YOU
10		J. HOLIDAY, IT'S YOURS
1	MTV HITS	FLO RIDA, RIGHT ROUND
2		ASHER ROTH, I LOVE COLLEGE
3		KERI HILSON FEAT. LIL WAYNE, TURNIN ME ON
4		KID CUDI, DAY 'N' NITE
5		THE-DREAM, ROCKIN' THAT THANG
6		PINK, PLEASE DON'T LEAVE ME
7		CIARA FEAT. JUSTIN TIMBERLAKE, LOVE SEX MAGIC
8		BRITNEY SPEARS, IF U SEEK AMY
9		KANYE WEST, HEARTLESS
10		MILEY CYRUS, THE CLIMB

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	12	#1 RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	☆
2	3	11	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	☆
3	2	20	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)	☆
4	4	12	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)	☆
5	13		DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	☆
6	6	17	YOU FOUND ME	THE FRAY (EPIC)	☆
7	9	8	KISS ME THRU THE PHONE	SOULJA BOY TELL 'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	☆
8	7	17	CIRCUS	BRITNEY SPEARS (JIVE/JLG)	☆
9	8	18	SOBER	PINK (LAFACE/JLG)	☆
10	16	5	GREATEST GAINER BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	☆
11	14	10	HOW DO YOU SLEEP?	JESSE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)	☆
12	13	12	BEAUTIFUL	DAVID COOK (19/RCA/RMG)	☆
13	23		JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	☆
14	11	13	MAD	KE-YO (DEF JAM/DJMG)	☆
15	10	18	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	☆
16	17	6	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)	☆
17	18	7	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)	☆
18	15	22	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
19	23	5	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)	☆
20	19	7	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	☆
21	21	7	SECOND CHANCE	SHINEDOWN (ATLANTIC)	☆
22	22	8	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
23	20	11	CANDLE (SICK AND TIRED)	THE WHITE TIE AFFAIR (SLIGHTLY DANGEROUS/EPIC)	☆
24	26	8	DAY 'N' NITE	KID CUDDI (FOOL'S GOLD/UNIVERSAL MOTOWN)	☆
25	25	7	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	16	#1 SOBER	PINK (LAFACE/JLG)	☆
2	1	19	YOU FOUND ME	THE FRAY (EPIC)	☆
3	3	12	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)	☆
4	4	21	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)	☆
5	20		LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
6	6	27	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	☆
7	1	24	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)	☆
8	7	25	LIGHT ON	DAVID COOK (19/RCA/RMG)	☆
9	10	18	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	☆
10	9	28	HOT N COLD	KATY PERRY (CAPITOL)	☆
11	11	12	LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)	☆
12	12	20	NOT MEANT TO BE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	☆
13	15	12	THINKING OF YOU	KATY PERRY (CAPITOL)	☆
14	13	41	SHATTERED (TURN THE CAR AROUND)	Q.A.R. (EVERFINE/ATLANTIC/RRP)	☆
15	14	41	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	☆
16	16	10	SOULMATE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	☆
17	17	22	ROCK & ROLL	ERIC HUTCHINSON (LET'S BREAK/WARNER BROS.)	☆
18	22	5	SHOW ME WHAT I'M LOOKING FOR	CAROLINA LIAR (ATLANTIC)	☆
19	27	2	GREATEST GAINER IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)	☆
20	18	9	THE FEAR	LILY ALLEN (CAPITOL)	☆
21	20	7	THIS TOWN	Q.A.R. (EVERFINE/ATLANTIC/RRP)	☆
22	19	16	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
23	24	7	I WILL BE	LEONA LEWIS (SYCO/J/RMG)	☆
24	29	4	THE MAN WHO CAN'T BE MOVED	THE SCRIPT (PHONOGENIC/EPIC)	☆
25	25	11	SO CLOSE, SO FAR	HOOBASTANK (ISLAND/DJMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	35	#1 I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
2	3	38	VIVA LA VIDA	COLDFPLAY (CAPITOL)	☆
3	24		LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
4	4	25	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)	☆
5	5	29	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	☆
6	6	46	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	☆
7	8	34	CRUSH	DAVID COOK (19/RCA/RMG)	☆
8	7	42	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	☆
9	9	24	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	☆
10	10	52	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	☆
11	11	12	GREATEST GAINER NEVER FAR AWAY	JIM BRICKMAN FEAT. RUSH OF FOLKS (TIME LIFE)	☆
12	12	9	IF YOU DON'T KNOW ME BY NOW	SEAL (143/WARNER BROS.)	☆
13	13	24	IT'S GROWING	JAMES TAYLOR (HEAR/CMG)	☆
14	14	9	JUST GO	LIONEL RICHIE (DEF JAM/DJMG)	☆
15	17	11	YOU FOUND ME	THE FRAY (EPIC)	☆
16	16	22	SHATTERED (TURN THE CAR AROUND)	Q.A.R. (EVERFINE/ATLANTIC/RRP)	☆
17	15	20	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/JLG)	☆
18	18	13	LIGHT ON	DAVID COOK (19/RCA/RMG)	☆
19	19	15	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	☆
20	20	8	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)	☆
21	21		THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	☆
22	22	14	IF I WERE A BOY	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
23	23	14	HOT N COLD	KATY PERRY (CAPITOL)	☆
24	27	3	FINALLY HOME	MERCYME (INO/COLUMBIA)	☆
25	25	6	WHERE DID I LOSE YOUR LOVE	JOURNAY (NOMOTA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	12	#1 USE SOMEBODY	KINGS OF LEON (RCA/RMG)	☆
2	3	27	FEEL GOOD DRAG	ANBERLIN (UNIVERSAL REPUBLIC)	☆
3	7		BROTHER	PEARL JAM (LEGACY/EPIC)	☆
4	4	12	LIFELINE	PAPA ROACH (DGC/INTERSCOPE)	☆
5	11		AUDIENCE OF ONE	RISE AGAINST (DGC/INTERSCOPE)	☆
6	5	35	SOMETIME AROUND MIDNIGHT	THE ARBONN TOXIC EVENT (MAJORMUSIC/SHOUT FACTORY/ISLAND/DJMG)	☆
7	9	14	DIRT ROOM	BLUE OCTOBER (UNIVERSAL MOTOWN)	☆
8	13	6	CARELESS WHISPER	SEETHER (WIND-UP)	☆
9	12	21	KIDS	MGMT (COLUMBIA)	☆
10	8	33	SEX ON FIRE	KINGS OF LEON (RCA/RMG)	☆
11	10	29	SECOND CHANCE	SHINEDOWN (ATLANTIC)	☆
12	11	17	SPACEMAN	THE KILLERS (ISLAND/DJMG)	☆
13	6	25	LOVE HURTS	INCUBUS (IMMORTAL/EPIC)	☆
14	14	4	PANIC SWITCH	SILVERSN PICKUPS (DANGERRBIRD)	☆
15	1		WRONG	DEPECHE MODE (MUTE/VIRGIN/CAPITOL)	☆
16	15	40	I DON'T CARE	APCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/JLG)	☆
17	16	37	YOU'RE GONNA GO FAR, KID	THE OFFSPRING (COLUMBIA)	☆
18	14	4	MAGNIFICENT	U2 (ISLAND/INTERSCOPE)	☆
19	22	20	DEAD MEMORIES	SILVERSNOT (ROADRUNNER/RRP)	☆
20	18	26	DECODE	PARAMORE (FUELED BY RAMEN/CHOP SHOP/RRP)	☆
21	1	8	LIFE IN TECHNICOLOR II	COLDFPLAY (CAPITOL)	☆
22	23	13	HATE MY LIFE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	☆
23	20	17	CYANIDE	METALLICA (WARNER BROS.)	☆
24	28	3	AIN'T NO REST FOR THE WICKED	CAGE THE ELEPHANT (JIVE/JLG)	☆
25	24	6	ZERO	YEAH YEAH YEA	

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	3	3	22	#1 RIVER OF LOVE T. BROWN, G. STRAIT, S. CAMPB, BURNETTE, D. MORGAN	George Strait MCA NASHVILLE		1
2	4	4	24	DON'T THINK I CAN'T LOVE YOU J. RITCHEY (J. OWEN, K. MARVEL, J. RITCHEY)	Jake Owen RCA		2
3	1	1	26	IT WON'T BE LIKE THIS FOR LONG F. ROGERS (D. HICKER, C. DUBOIS, A. GORLEY)	Darius Rucker CAPITOL NASHVILLE		1
4	5	5	21	IT'S AMERICA T. HEWITT, R. ATKINS (A. PETRAGLIA, B. JAMES)	Rodney Atkins CURB		4
5	6	8	20	SHE'S COUNTRY M. KNOX (D. MYRICK, B. TATUM)	Jason Aldean BROKEN BOW		5
6	8	9	11	HERE COMES GOODBYE D. HUFF, R. SCAL, F. LATTIS (C. LAGERBERG, C. SLIGH)	Rascal Flatts LYRIC STREET		6
7	2	2	19	WHITE HORSE N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		2
8	7	7	19	NOTHIN' TO DIE FOR B. GALLIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, L. I. MILLER)	Tim McGraw CURB		7
9	9	11	12	I TOLD YOU SO M. BRIGHT (R. TRAVIS)	Carrie Underwood Featuring Randy Travis ARISTA NASHVILLE		9
10	10	12	10	IT HAPPENS B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY		10
11	11	14	10	RIDE D. HUFF, M. MCBRIDE (A. DORFF, C. A. ROBBINS, M. DAVEY)	Martina McBride RCA		11
12	12	13	10	SHUTTIN' DETROIT DOWN J. RICH (J. RICH, J. D. ANDERSON)	John Rich WARNER BROS. WRN		12
13	15	20	4	KISS A GIRL D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban CAPITOL NASHVILLE		13
14	13	16	11	ONE IN EVERY CROWD B. CHANCEY (E. MONTGOMERY, I. DEAN, K. TRIBBLE)	Montgomery Gentry COLUMBIA		13
15	14	15	14	MARRY FOR MONEY F. ROGERS (D. TURNBULL, J. MELTON)	Trace Adkins CAPITOL NASHVILLE		14
16	16	17	11	ALWAYS THE LOVE SONGS M. WRUCKE (D. L. MURPHY, G. DUCAS)	Eli Young Band REPUBLIC/UNIVERSAL SOUTH		16
17	20	26	3	AIR POWER THEN F. ROGERS (B. PAISLEY, C. DUBOIS, A. GORLEY)	Brad Paisley ARISTA NASHVILLE		17
18	17	22	1	SIDEWAYS B. BEAVERS, D. BENTLEY (J. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		17
19	25	-	2	GREATEST GAINER OUT LAST NIGHT B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney BNA		19
20	18	18	25	I WILL J. WEST, D. PAHANISH (D. PAHANISH, R. L. FEEK)	Jimmy Wayne VALORY		18
21	19	19	12	I RUN TO YOU V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, T. DOUGLAS)	Lady Antebellum CAPITOL NASHVILLE		19
22	21	21	20	WHERE I'M FROM D. GEHMAN (D. PAVIS, J. LEATHERS)	Jason Michael Carroll ARISTA NASHVILLE		21
23	22	23	20	HOW 'BOUT YOU DON'T B. BEAVERS (S. NIELSON, V. MCGEE, J. STOVER)	The Lost Trailers BNA		22
24	23	24	1	SISSY'S SONG K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		23
25	24	25	13	WHATEVER IT IS K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)	Zac Brown Band HOME GROWN/ATLANTIC BIG PICTURE		24



Strait scores his 44th No. 1, extending the all-time lead set when "Give It Away" became his 41st in 2006. "River" is Strait's first No. 1 since "I Saw God Today" last May.



With 13 million impressions at 109 monitored stations, the lead single from Chesney's second hits package (due May 19) snared the Greatest Gainer (up 4.3 million) in its second chart week. He performed the song April 5 at the Academy of Country Music Awards on CBS.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	28	31	4	LOST YOU ANYWAY T. KEITH (T. KEITH, B. PINSON)	Toby Keith SHOW DOG NASHVILLE		26
27	27	27	1	BROTHERS M. ROVEY (D. BRODY)	Dean Brody BROKEN BOW		26
28	26	28	2	BEST DAYS OF YOUR LIFE C. LINDSEY (K. PICKLER, T. SWIFT)	Kellie Pickler BNA		26
29	30	30	1	BOOTS ON M. WRIGHT, C. AUDREY, CH. III (R. HOUSER, B. KINNEY)	Randy Houser UNIVERSAL SOUTH		29
30	29	29	1	CRY CRY ('TIL THE SUN SHINES) T. BROWN (H. LINDSEY, A. MAYO, C. LINDSEY, M. GREEN)	Heidi Newfield CURB		29
31	34	37	1	PEOPLE ARE CRAZY C. CHAMBERLAIN, B. CURRINGTON (B. BRADDOCK, T. JONES)	Billy Currington MERCURY		31
32	32	34	1	I'LL JUST HOLD ON S. HENDRICKS (B. HAYS, L. P. OLSEN, B. SIMPSON)	Blake Shelton WARNER BROS. WRN		32
33	33	32	1	WILD AT HEART M. SHELTON (M. SHELTON, J. KEAR, S. BENTLEY)	Gloriana EMBLEM/NEW REVOLUTION		32
34	31	33	1	GOD MUST REALLY LOVE ME P. DONNELL, C. MORGAN (J. COLLINS, T. VERGES)	Craig Morgan BNA		31
35	35	35	1	MAN OF THE HOUSE D. HUFF, M. POWELL (C. WICKS, M. MOBLEY)	Chuck Wicks RCA		35
36	36	36	1	THAT'S HOW IT STILL OUGHTA BE L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, J. COLLINS, T. SHAPIRO)	Trent Tomlinson CAROLWOOD		34
37	37	40	1	SOUNDS LIKE LIFE TO ME J. BROWN, K. GRANTT (D. WORLEY, W. VARBLE, P. DONNELL)	Darryl Worley STROUD/AVARIOUS		37
38	38	41	1	COUNTRY STAR D. HUFF (P. GREEN, B. JAMES)	Pat Green BNA		38
39	41	39	1	HIGH COST OF LIVING THE KENT HARDLEY PLAYBOYS (J. JOHNSON, J. T. SLATER)	Jamey Johnson MERCURY		39
40	39	42	1	LOVE YOUR LOVE THE MOST J. JOYCE (E. CHURCH, M. PHEENEY)	Eric Church CAPITOL NASHVILLE		39
41	46	47	1	THE CLIMB J. SHANKS (J. AL. EXANDER, J. MABE)	Miley Cyrus WALT DISNEY/HOLLYWOOD LYRIC STREET		41
42	43	43	1	RUNAWAY J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)	Love And Theft CAROLWOOD		42
43	42	44	1	GETTIN' YOU HOME (THE BLACK DRESS SONG) J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)	Chris Young RCA		42
44	44	46	1	SMALL TOWN USA J. STOVER (B. D. MAHER, J. STOVER, J. MOORE)	Justin Moore VALORY		44
45	47	48	1	WHAT WOULD YOU SAY B. BUTTER, M. LOGAN (B. BUTTER, B. G. VINNY, D. FORTNEY)	Trailer Choir SHOW DOG NASHVILLE		45
46	45	45	1	THE MORE BOYS I MEET M. BRIGHT (S. NICEWAN, G. KENNEDY)	Carrie Underwood ARISTA NASHVILLE		45
47	49	56	1	BAREFOOT AND CRAZY J. STOVER (B. HAYS, L. P. OLSEN, D. DAVIDSON)	Jack Ingram BIG MACHINE		47
48	48	49	1	FIGHT LIKE A GIRL C. HOWARD (K. SHEPARD, K. OSUMVISON, B. REGAN)	Bomshel CURB		48
49	50	52	1	RED LIGHT F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)	David Nail MCA NASHVILLE		49
50	51	50	1	BACK TO COUNTRY M. BRIGHT (B. R. CYRUS, T. DUNN, M. WILDER)	Billy Ray Cyrus WALT DISNEY/LYRIC STREET		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	1	#1 KEITH URBAN CAPITOL NASHVILLE 35751 (18.98)	Defying Gravity		1
2	2	1	21	GREATEST GAINER TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⬆	Fearless		1
3	NEW	1	1	RODNEY ATKINS CURB 79132 (18.98)	It's America		3
4	6	4	20	ZAC BROWN BAND RCA/BIG PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation		2
5	5	2	20	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 11221/SMN (18.98)	Carnival Ride		2
6	3	-	2	JOHN RICH WARNER BROS. 508796/WRN (18.98)	Son Of A Preacher Man		3
7	1	-	2	MARTINA MCBRIDE RCA 34190/SMN (17.98)	Shine		1
8	8	6	15	TAYLOR SWIFT BIG MACHINE 073012 (18.98) ⬆	Taylor Swift		3
9	7	5	20	DARIUS RUCKER CAPITOL NASHVILLE 65506 (18.98)	Learn To Live		1
10	10	7	17	SUGARLAND MERCURY 011273/UMGN (13.98)	Love On The Inside		1
11	11	9	20	JAMEY JOHNSON MERCURY 011273/UMGN (13.98)	That Lonesome Song		6
12	14	10	10	RASCAL FLATTS LYRIC STREET 002763 (13.98)	Greatest Hits Volume 1		2
13	13	11	21	LADY ANTEBELLUM CAPITOL NASHVILLE G3206 (12.98)	Lady Antebellum		1
14	9	-	1	DOLLY PARTON DOLLY 925 (13.98)	Backwoods Barbie		2
15	15	12	17	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (18.98)	Good Time		1
16	4	-	2	ERIC CHURCH CAPITOL NASHVILLE 20810 (12.98)	Carolina		4
17	16	8	20	ROBERT PLANT/ALISON KRAUSS ROUNDER 619075 (18.98)	Raising Sand		2
18	12	3	20	RANDY TRAVIS WARNER BROS. 518183/WRN (18.98)	I Told You So: The Ultimate Hits Of Randy Travis		3
19	17	13	10	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		1
20	21	18	10	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		1
21	22	19	10	KENNY CHESNEY BLUE CHAIR/BNA 34553/SMN (18.98)	Lucky Old Sun		1
22	19	16	10	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⬆	The Ultimate Hits		5
23	18	14	10	JAKE OWEN RCA 31287/SMN (12.98)	Easy Does It		2
24	23	17	10	JOEY + RORY VANGUARD SUGAR HILL 4050/WELK (17.99)	The Life Of A Song		10
25	26	21	10	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	27	25	3	TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy		1
27	28	24	10	KEITH URBAN CAPITOL NASHVILLE 34713 (18.98) ⬆	Greatest Hits		4
28	24	23	15	EAGLES ERIC 4500 EX (14.98)	Long Road Out Of Eden		7
29	29	26	10	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition		1
30	31	32	10	TRACE ADKINS CAPITOL NASHVILLE 20281 (18.98)	X: Ten		7
31	36	38	1	ELI YOUNG BAND REPUBLIC 011794/UNIVERSAL SOUTH (10.98)	Jet Black & Jealous		5
32	33	27	10	VARIOUS ARTISTS CAPITOL NASHVILLE 01722/MG/18.98	NOW That's What I Call Country		1
33	35	30	10	TRACE ADKINS CAPITOL NASHVILLE 76967 (18.98)	American Man: Greatest Hits Volume II		3
34	32	31	1	RANDY TRAVIS WARNER BROS. 687600 (13.98)	Three Wooden Crosses: The Inspirational Hits Of Randy Travis		31
35	40	36	1	KELLIE PICKLER 19/BNA 22811/SMN (18.98) ⬆	Kellie Pickler		1
36	38	33	22	BRAD PAISLEY ARISTA NASHVILLE 26908/SMN (18.98)	Play		1
37	37	28	10	BLAKE SHELTON WARNER BROS. 512911/WRN (18.98)	Startin' Fires		7
38	NEW	1	1	THE FLATLANDERS NEW WEST 6161 (12.98)	Hills And Valleys		38
39	30	22	1	WILLIE NELSON AND ASLEEP AT THE WHEEL BISMEX 1287 (15.98)	Willie & The Wheel		13
40	39	37	1	BILLY CURRINGTON MERCURY 009550/UMGN (13.98)	Little Bit Of Everything		2
41	41	39	1	JIMMY WAYNE VALORY JW 0100 (12.98)	Do You Believe Me Now		4
42	34	35	1	RONNIE MILSAP SUNBELT 4225/SPR 3016 (18.98)	Then Sings My Soul: 24 Favorite Hymns & Gospel Songs		19
43	43	40	1	DIERKS BENTLEY CAPITOL NASHVILLE 03070 (18.98)	Greatest Hits: Every Mile A Memory 2003-2008		2
44	NEW	1	1	DAILEY & VINCENT ROUNDER 610517 (17.98)	Brothers From Different Mothers		44
45	52	-	1	SHOOTER JENNINGS & THE 3575 UNIVERSAL SOUTH 012644 (13.98)	Bad Magik: The Best Of Shooter Jennings And The 3575		45
46	49	47	1	MONTGOMERY GENTRY COLUMBIA 22817/SMN (18.98)	Back When I Knew It All		3
47	44	45	1	TIM MCGRAW CURB 79118 (11.98)	Greatest Hits 3		1
48	46	44	1	CRAIG MORGAN BROKEN BOW 7737 (12.98)	Greatest Hits		16
49	51	49	1	JAMES OTTO RAYBOW WARHOLE BROS. 49907/WRN (13.98)	Sunset Man		2
50	48	41	1	LEE ANN WOMACK MCA NASHVILLE 006025/UMGN (13.98)	Call Me Crazy		4

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	ARTIST	Title	CERT.
1	NEW	1	#1 DAILEY & VINCENT ROUNDER 610617	Brothers From Different Mothers	
2	2	28	OLD CROW MEDICINE SHOW NET1WERK 30812*	Tennessee Pusher	
3	4	33	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS GAITHER MUSIC GROUP 42736	Country Bluegrass Homecoming Vol. One	
4	3	23	STEVE IVEY IMI/MADACY SPECIAL PRODUCTS 53859/MADACY	Ultimate Bluegrass	
5	5	33	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS GAITHER MUSIC GROUP 42737	Country Bluegrass Homecoming Vol. Two	
6	RE-ENTRY	1	RHONDA VINCENT ROUNDER 610592	Good Thing Going	
7	6	19	STEVE IVEY IMI/MADACY SPECIAL PRODUCTS 54103/MADACY	Best Of Bluegrass	
8	RE-ENTRY	1	PUNCH BROTHERS BONE SUCH 181732 WARNER BROS.	Punch	
9	7	14	STEVE IVEY MADACY SPECIAL PRODUCTS 53894/MADACY	Celtic Hymns	
10	NEW	1	VARIOUS ARTISTS RURAL RHYTHM 330	Bluegrass Legacy: 25 Vintage Bluegrass & Mountain Classics	

BETWEEN THE BULLETS

OH, BROTHERS!



The six-time International Bluegrass Music Award winners Dailey & Vincent claim a second chart-topper and their first No. 1 debut on Top Bluegrass Albums, as "Brothers From Different Mothers" bows with 2,000 copies, the duo's biggest one-week sum. The pair's self-titled debut set opened at No. 2 on the Feb. 16, 2008, chart and peaked atop the June 21, 2008, list. "Brothers" also bows at No. 44 on Top Country Albums, where Keith Urban's "Defying Gravity" opens at No. 1 (see Over the Counter, page 37) and Rodney Atkins pops on at No. 3 with "It's America" (34,000 copies). —Wade Jessen

HOT COUNTRY SONGS: 121 country stations are electronically monitored by Nielsen Broadcast Data Systems; 24 hours a day, 7 days a week. Airplay for country stations is reported weekly on the BDS. For more information on the BDS, visit www.bds.com. For more information on the charts, visit www.billboard.com. See Charts Legend for rules and explanations. All charts © 2008, Nielsen Business Media, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 PRINCE/BRIA VALENTE NPG 09349 EX (11.98)	Lotus Flow3r/MPLSoUND/Elix3r	1	1
2	NEW	1	UGK TRILL/UGK/JIVE 86966/JLG (18.98)	UGK 4 Life	2	2
3	1	94	KERI HILSON MOSLEY/ZONE 4/INTERSCOPE 012000/GA (13.98)	In A Perfect World...	1	1
4	3	1	THE-DREAM RADIO KILLA/DEF JAM 012579*/IDJMG (13.98)	Love V/S Money	1	1
5	NEW	1	BOW WOW COLUMBIA 12471/SONY MUSIC (15.98) ⊕	New Jack City II	5	5
6	NEW	1	FLO RIDA POE BOY/ATLANTIC 517813/AG (18.98) ⊕	R.O.O.T.S. (Route Of Overcoming The Struggle)	6	6
7	77	2	GREATEST GAINER DONNIE MCCLURKIN VERITY 36108/JLG (17.98)	We All Are One (Live In Detroit)	7	7
8	4	2	SLIM THUG BOSS HOGG OUTLAWZ 5093/E1 (17.98)	Boss Of All Bosses	4	4
9	5	16	JAMIE FOXX J 41294/RMG (18.98)	Intuition	1	1
10	2	2	JIM JONES E1/COLUMBIA 19376/SONY MUSIC (15.98) ⊕	Pray IV Reign	2	2
11	7	7	CHARLIE WILSON P MUSIC GROUP/JIVE 23389/JLG (18.98)	Uncle Charlie	1	1
12	6	2	GORILLA ZOE BLOCK/BAD BOY SOUTH/BAD BOY 514278/AG (18.98)	Don't Feed Da Animals	2	2
13	7	7	T.I. GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) ⊕	Paper Trail	1	1
14	9	5	KEYSHIA COLE IMANI/GEFFEN 012395/GA (13.98)	A Different Me	1	1
15	12	8	BEYONCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)	I Am...Sasha Fierce	2	1
16	13	9	INDIA.ARIE SOULBIRD/UNIVERSAL REPUBLIC 012572/UMRG (13.98) ⊕	Testimony: Vol. 2, Love & Politics	1	1
17	1	16	ANTHONY HAMILTON MISTERS MUSIC/SO SO DEF 23387/JLG (18.98)	The Point Of It All	1	1
18	14	1	MUSIQ SOULCHILD ATLANTIC 512335/AG (18.98)	onmyradio	1	1
19	21	16	JENNIFER HUDSON ARISTA 06303/RMG (18.98) ⊕	Jennifer Hudson	1	1
20	10	1	J. HOLIDAY MUSIC LINE 27532/CAPITOL (18.98)	Round 2	1	1
21	19	12	NE-YO DEF JAM 011410*/IDJMG (13.98)	Year Of The Gentleman	1	1
22	16	13	JAZMINE SULLIVAN J 32713/RMG (15.98)	Fearless	1	1
23	18	25	MARY MARY MY BLOCK/COLUMBIA 28087*/SONY MUSIC (15.98) ⊕	The Sound	1	1
24	25	20	SOULJA BOY TELLEM COLLIPARK/INTERSCOPE 012388*/GA (13.98)	iSouljaBoyTellem	1	1
25	20	10	KANYE WEST ROC-A-FELLA/DEF JAM 012198*/IDJMG (13.98)	808s & Heartbreak	1	1

The title marks the group's best start since 2001 when "Dirty Money" also opened at No. 2. The set leads Top Rap Albums, viewable at billboard.biz/charts.



After street-date violations led to a No. 77 debut last week, the record nabs Greatest Gainer honors and a top 10 ranking on this list while giving McClurkin his fourth No. 1 on Top Gospel Albums.

After a two-week absence, this title returns and makes its best showing since the Jan. 31 issue, logging a sales increase of 86% overall. The new single, "Saying Goodbye," vaults 35-31 on Hot Adult R&B Songs.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	26	18	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	3	1
27	17	19	RYAN LESLIE NEXTSELECTION/CASABLANCA UNIVERSAL MOTOWN 011473/UMRG (10.98)	Ryan Leslie	1	1
28	23	15	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 515812/AG (18.98) ⊕	Da REAList	4	4
29	22	2	CASE INDIGO BLUE 10191 (14.98)	The Rose Experience	22	22
30	31	23	SEAL 143 515868/WARNER BROS. (18.98)	Soul	6	6
31	30	26	YOUNG JEEZY CTE/DEF JAM 011536*/IDJMG (13.98)	The Recession	1	1
32	11	2	LEELA JAMES SHANACHE 5575 (18.98)	Let's Do It Again	11	11
33	27	2	GUCCI MANE BIG CAT 7345 (13.98)	Gucci Mane Presents: Bird Money (Mixtape)	27	27
34	28	24	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 012334/UMRG (13.98)	Freedom	3	3
35	32	38	RAPHAEL SAADIO COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It	8	8
36	24	8	BOBBY V BLU KOLLA DREAMS 66070 (18.98)	The Rebirth	1	1
37	36	32	OJ DA JUICEMAN 32/MIZAY 517265/ASYLUM (15.98 CD/DVD) ⊕	The Otha Side Of The Trap	32	32
38	33	27	LUDACRIS DTP/DEF JAM 012020*/IDJMG (13.98)	Theater Of The Mind	2	2
39	35	30	JOHN LEGEND G.O.O.D./COLUMBIA 13740*/SONY MUSIC (18.98) ⊕	Evolver	1	1
40	39	34	MARVIN SAPP VERITY 09433/JLG (17.98)	Thirsty	1	1
41	38	28	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad	2	2
42	21	3	CAPONE -N- NOREAGA THUGED OUT MILITANTMENT 284/SMC (15.98)	Channel 10	21	21
43	34	22	JAMES FORTUNE & FIYA BLACKSMOKE 3045/WORLDWIDE (16.98)	The Transformation	22	22
44	37	33	ROBIN THICKE STAR TRAK/INTERSCOPE 011793*/AGA (13.98) ⊕	Something Else	1	1
45	40	31	PROJECT PAT HYPNOTIZE MINDS 517396/ASYLUM (18.98)	Real Recognize Real	12	12
46	41	29	T-PAIN KONVICT/NAPPY BOY/JIVE 31630/JLG (18.98) ⊕	Thr33 Ringz	1	1
47	46	36	HEATHER HEADLEY EMI GOSPEL 26512 (17.98)	Audience Of One	6	6
48	48	3	LIL WAYNE & DJ DRAMA APHILLIATES 63278 (17.98)	Gangsta Grillz: Dedication 3	28	28
49	RE-ENTRY	18	DEBORAH COX DECO 5209/IMAGE (18.98)	The Promise	14	14
50	44	42	USHER LAFACE 23388/JLG (18.98)	Here I Stand	1	1

MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	12	#1 BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)	JAMIE FOXX FEAT. T-PAIN	(J/RMG)	★
2	4	12	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	T.I. FEAT. JUSTIN TIMBERLAKE	(GRAND HUSTLE/ATLANTIC)	★
3	3	11	KISS ME THRU THE PHONE SOULJA BOY TELL EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	SOULJA BOY TELL EM FEAT. SAMMIE	(COLLIPARK/INTERSCOPE)	★
4	17	17	TURNIN ME ON KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	KERI HILSON FEAT. LIL WAYNE	(MOSLEY/ZONE 4/INTERSCOPE)	★
5	17	17	ROCKIN' THAT THANG THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	THE-DREAM	(RADIO KILLA/DEF JAM/IDJMG)	★
6	7	21	MAD NE-YO (DEF JAM/IDJMG)	NE-YO	(DEF JAM/IDJMG)	★
7	7	7	YOU COMPLETE ME KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	KEYSHIA COLE	(IMANI/GEFFEN/INTERSCOPE)	★
8	6	6	MAGNIFICENT RICK ROSS FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/IDJMG)	RICK ROSS FEAT. JOHN LEGEND	(SLIP-N-SLIDE/DEF JAM/IDJMG)	★
9	5	5	AIN'T I YUNG L.A. FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)	YUNG L.A. FEAT. YOUNG DRO & T.I.	(GRAND HUSTLE/INTERSCOPE)	★
10	11	8	BOYFRIEND #2 PLEASURE P (ATLANTIC)	PLEASURE P	(ATLANTIC)	★
11	9	16	DIVA BEYONCE (MUSIC WORLD/COLUMBIA)	BEYONCE	(MUSIC WORLD/COLUMBIA)	★
12	15	10	NEVER EVER CIARA FEAT. YOUNG JEEZY (LAFACE/JLG)	CIARA FEAT. YOUNG JEEZY	(LAFACE/JLG)	★
13	13	13	STANKY LEGG KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	KANYE WEST	(ROC-A-FELLA/DEF JAM/IDJMG)	★
14	25	4	GREATEST GAINER TURN MY SWAG ON SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	SOULJA BOY TELLEM	(COLLIPARK/INTERSCOPE)	★
15	12	20	SHE GOT HER OWN NE-YO FEAT. JAMIE FOXX & FABOLOUS (DEF JAM/IDJMG)	NE-YO FEAT. JAMIE FOXX & FABOLOUS	(DEF JAM/IDJMG)	★
16	19	9	MAKE THA TRAP SAY AYE OJ DA JUICEMAN FEAT. GUCCI MANE (32/MIZAY/ASYLUM)	OJ DA JUICEMAN FEAT. GUCCI MANE	(32/MIZAY/ASYLUM)	★
17	16	16	IT'S YOURS J. HOLIDAY (MUSIC LINE/CAPITOL)	J. HOLIDAY	(MUSIC LINE/CAPITOL)	★
18	27	3	DAY 'N' NITE KID CUDI (F.O.O.'S GOLD/UNIVERSAL MOTOWN)	KID CUDI	(F.O.O.'S GOLD/UNIVERSAL MOTOWN)	★
19	3	3	HALO BEYONCE (MUSIC WORLD/COLUMBIA)	BEYONCE	(MUSIC WORLD/COLUMBIA)	★
20	23	6	YOU CAN GET IT ALL BOW WOW FEAT. JOHNATA AUSTIN (COLUMBIA)	BOW WOW FEAT. JOHNATA AUSTIN	(COLUMBIA)	★
21	18	18	LIONS, TIGERS & BEARS JAZMINE SULLIVAN (J/RMG)	JAZMINE SULLIVAN	(J/RMG)	★
22	22	9	SOBEAUTIFUL MUSIQ SOULCHILD (ATLANTIC)	MUSIQ SOULCHILD	(ATLANTIC)	★
23	24	10	IF THIS ISN'T LOVE JENNIFER HUDSON (ARISTA/RMG)	JENNIFER HUDSON	(ARISTA/RMG)	★
24	17	16	WANT IT, NEED IT PLIES FEAT. ASHANTI (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	PLIES FEAT. ASHANTI	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)	★
25	5	5	MY LOVE THE-DREAM FEAT. MARIAH CAREY (RADIO KILLA/DEF JAM/IDJMG)	THE-DREAM FEAT. MARIAH CAREY	(RADIO KILLA/DEF JAM/IDJMG)	★

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	25	#1 THERE GOES MY BABY CHARLIE WILSON (P MUSIC GROUP/JIVE/JLG)	CHARLIE WILSON	(P MUSIC GROUP/JIVE/JLG)	★
2	3	19	GREATEST GAINER IF THIS ISN'T LOVE JENNIFER HUDSON (ARISTA/RMG)	JENNIFER HUDSON	(ARISTA/RMG)	★
3	19	19	CHOCOLATE HIGH INDIA.ARIE FEAT. MUSIQ SOULCHILD (SOULBIRD/UNIVERSAL REPUBLIC)	INDIA.ARIE FEAT. MUSIQ SOULCHILD	(SOULBIRD/UNIVERSAL REPUBLIC)	★
4	33	33	HERE I STAND USHER (LAFACE/JLG)	USHER	(LAFACE/JLG)	★
5	6	30	COOL ANTHONY HAMILTON FEAT. DAVID BANNER (MISTERS MUSIC/SO SO DEF/JLG)	ANTHONY HAMILTON FEAT. DAVID BANNER	(MISTERS MUSIC/SO SO DEF/JLG)	★
6	2	3	SOBEAUTIFUL MUSIQ SOULCHILD (ATLANTIC)	MUSIQ SOULCHILD	(ATLANTIC)	★
7	27	27	IFULEAVE MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)	MUSIQ SOULCHILD FEAT. MARY J. BLIGE	(ATLANTIC)	★
8	30	30	WHEN IT HURTS AVANT (CAPITOL)	AVANT	(CAPITOL)	★
9	9	29	THE SWEETEST LOVE ROBIN THICKE (STAR TRAK/INTERSCOPE)	ROBIN THICKE	(STAR TRAK/INTERSCOPE)	★
10	12	12	FROM MY HEART TO YOURS LAURA ZIBOR (ATLANTIC)	LAURA ZIBOR	(ATLANTIC)	★
11	11	20	LIONS, TIGERS & BEARS JAZMINE SULLIVAN (J/RMG)	JAZMINE SULLIVAN	(J/RMG)	★
12	10	10	SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)	JENNIFER HUDSON	(ARISTA/RMG)	★
13	13	38	NOTHING LEFT TO SAY MINT CONDITION (CAGED BIRD/IMAGE)	MINT CONDITION	(CAGED BIRD/IMAGE)	★
14	14	8	EPIPHANY CHRISTETTE MICHELE (DEF JAM/IDJMG)	CHRISTETTE MICHELE	(DEF JAM/IDJMG)	★
15	15	15	ON THE OCEAN KJON (UP&UP/DEF TYME/UNIVERSAL REPUBLIC)	KJON	(UP&UP/DEF TYME/UNIVERSAL REPUBLIC)	★
16	7	7	NEVER GIVE YOU UP RAPHAEL SAADIO FEAT. STEVE WONDER & CJ HILTON (COLUMBIA)	RAPHAEL SAADIO FEAT. STEVE WONDER & CJ HILTON	(COLUMBIA)	★
17	17	8	CHOCOLATE LEGS ERIC BENET (FRIDAY/REPRISE/WARNER BRDS.)	ERIC BENET	(FRIDAY/REPRISE/WARNER BRDS.)	★
18	20	15	LOVELY CASE (INDIGO BLUE)	CASE	(INDIGO BLUE)	★
19	10	10	SAILING AVANT (CAPITOL)	AVANT	(CAPITOL)	★
20	6	6	LAST CHANCE GINUWINE (NOTHIF/ASYLUM/WARNER BROS.)	GINUWINE	(NOTHIF/ASYLUM/WARNER BROS.)	★
21	23	19	PLAYA CARDZ RIGHT KEYSHIA COLE FEAT. 2PAC (AMARU/IMANI/GEFFEN/INTERSCOPE)	KEYSHIA COLE FEAT. 2PAC	(AMARU/IMANI/GEFFEN/INTERSCOPE)	★
22	26	4	TOGETHER RUBEN STUDDARD (HICKORY)	RUBEN STUDDARD	(HICKORY)	★
23	22	10	JESUS IS LOVE HEATHER HEADLEY FEAT. SMOKIE NORFUL (EMI GOSPEL)	HEATHER HEADLEY FEAT. SMOKIE NORFUL	(EMI GOSPEL)	★
24	21	15	I TRUST YOU JAMES FORTUNE & FIYA (BLACKSMOKE/WORLDWIDE)	JAMES FORTUNE & FIYA	(BLACKSMOKE/WORLDWIDE)	★
25	6	6	MAD NE-YO (DEF JAM/IDJMG)	NE-YO	(DEF JAM/IDJMG)	★

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	2	10	#1 BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)	JAMIE FOXX FEAT. T-PAIN	(J/RMG)	★
2	1	10	KISS ME THRU THE PHONE SOULJA BOY TELL EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	SOULJA BOY TELL EM FEAT. SAMMIE	(COLLIPARK/INTERSCOPE)	★
3	3	17	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	T.I. FEAT. JUSTIN TIMBERLAKE	(GRAND HUSTLE/ATLANTIC)	★
4	4	11	RIGHT ROUND FLO RIDA (POE BOY/ATLANTIC)	FLO RIDA	(POE BOY/ATLANTIC)	★
5	6	15	DAY 'N' NITE KID CUDI (F.O.O.'S GOLD/UNIVERSAL MOTOWN)	KID CUDI	(F.O.O.'S GOLD/UNIVERSAL MOTOWN)	★
6	7	8	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	LADY GAGA	(STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	★
7	5	17	TURNIN ME ON KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	KERI HILSON FEAT. LIL WAYNE	(MOSLEY/ZONE 4/INTERSCOPE)	★
8	9	5	GREATEST GAINER BOOM BOOM POW THE BLACK EYED PEAS (WILLIAMS/INTERSCOPE)	THE BLACK EYED PEAS	(WILLIAMS/INTERSCOPE)	★
9	20	20	MAD NE-YO (DEF JAM/IDJMG)	NE-YO	(DEF JAM/IDJMG)	★
10	10	16	ROCKIN' THAT THANG THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	THE-DREAM	(RADIO KILLA/DEF JAM/IDJMG)	★
11	13	9	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)	PITBULL	(ULTRA)	★
12	12	13	NEXT TO YOU MIKE JONES (ICE AGE/SWISHAHOUSE/ASYLUM)	MIKE JONES	(ICE AGE/SWISHAHOUSE/ASYLUM)	★
13	16	5	LOVE SEX MAGIC CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)	CIARA FEAT. JUSTIN TIMBERLAKE	(LAFACE/JLG)	★
14	11	22	HEARTLESS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	KANYE WEST	(ROC-A-FELLA/DEF JAM/IDJMG)	★
15	14	14	YOU CAN GET IT ALL BOW WOW FEAT. JOHNATA AUSTIN (COLUMBIA)	BOW WOW FEAT. JOHNATA AUSTIN	(COLUMBIA)	★
16	17	6	JUST DANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	LADY GAGA	(STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	★
17	15	26	AIN'T I YUNG L.A. FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)	YUNG L.A. FEAT. YOUNG DRO & T.I.	(GRAND HUSTLE/INTERSCOPE)	★
18	20	5	HALO BEYONCE (MUSIC WORLD/COLUMBIA)	BEYONCE	(MUSIC WORLD/COLUMBIA)	★
19	21	5	MOVE (IF YOU 'WANNA) MIMS (AMERICAN KING/CAPITOL)	MIMS	(AMERICAN KING/CAPITOL)	★
20	18	16	I LOVE COLLEGE ASHER ROTH (SCHOOLBOY/LOUD/SRC/UNIVERSAL MOTOWN)	ASHER ROTH	(SCHOOLBOY/LOUD/SRC/UNIVERSAL MOTOWN)	★
21	19	8	WANT IT, NEED IT PLIES FEAT. ASHANTI (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	PLIES FEAT. ASHANTI	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)	★
22	2	2	IF THIS ISN'T LOVE JENNIFER HUDSON			

HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / PROMOTION LABEL
1	3	9	#1 LOVE STORY	NADIA ALI SMILE IN RED
2	5	7	LOVE IS THE LOOK	KRISTINE W FLY AGAIN
3	6	7	T.O.N.Y.	SOLANGE MUSIC WORLD/GEFFEN/INTERSCOPE
4	7	10	BOOM	ANJULIE HEAR/CONCORD
5	11	6	I WANT YOUR SEX	JIPSTA PROVOCATIVE
6	2	10	THE FEAR	LILY ALLEN/CAPITOL
7	14	5	BOTTLE POP	THE PUSSYCAT DOLLS FEAT. SHOOP DOGG INTERSCOPE/UNIVERSAL
8	8	9	DIVA	REYONCE MUSIC WORLD/COLUMBIA
9	1	8	GOD IN ME	MARY MARY FEAT. KIERRA "KIKI" SHEARD MY BLOCK/COLUMBIA
10	4	11	IN THE NIGHT	JIMMY D. ROBINSON PRESENTS CEEVOX J MUSIC
11	12	7	FAXING BERLIN	DEADMAUS PLAY
12	15	8	ECSTASY	DIANNE WESLEY GOSSIP
13	16	5	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON 19/RCA/RMG
14	17	7	BOUNCE	MSTRKRFT FEATURING N.O.R.E. DIM MAK/DOWNTOWN
15	19	6	LOVE SETS YOU FREE	CHARLIE FEATURING PABLO DRUM GLOBAL MEDIA
16	13	12	CANDLE (SICK AND TIRED)	THE WHITE TIE AFFAIR SLIGHTLY DANGEROUS/EPIC
17	9	11	NOT FALLING APART	MARDON 5 A.M./CITRUS/INTERSCOPE
18	27	4	BEAUTIFUL U R	DEBORAH COX DE CO/IMAGE
19	21	7	MIND BOUNCE	SPEAKERBOX FEATURING FREEDOM WILLIAMS SEA TO SUN
20	24	4	COME BACK TO ME	UTADA ISLAND/IDJMG
21	25	3	SPACEMAN	THE KILLERS ISLAND/IDJMG
22	36	2	POWER PICK HALO	REYONCE MUSIC WORLD/COLUMBIA
23	32	3	WRONG	DEPECHE MODE MUTE/VIRGIN/CAPITOL
24	20	11	SUPERLOVER	LABELLE VERVE
25	26	6	SO GOOD TO BE WRONG	YENN ADRENALINE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / PROMOTION LABEL
26	22	11	OYE PARTY	ROD CARILLO PRESENTS BODEGA CHAUVE DANCEMUSIC/LABEL.COM/CARRILLO
27	31	4	5 REASONS	SYLVIA TOSUN & LOVERUSH UK LOVERUSH/SEA TO SUN
28	23	12	WANNA BE A DJ	AMIE/ROSE MARIE CATZ
29	29	5	HAPPY PEOPLE	INCIGNITO HEADS UP
30	39	3	BREAKIN' DISHES 2009	RIHANNA SRP/DEF JAM/IDJMG
31	38	3	I'M NOT GETTING ENOUGH	ONO MIND TRAIN/TWISTED
32	35	4	NOT THE ONE	ANDREA CARNELL CURVY
33	37	3	COVER GIRL	RUPAUL RUCCO
34	46	2	TAKIN' BACK MY LOVE	ENRIQUE IGLESIAS FEATURING CIARA INTERSCOPE
35	34	8	OLD SKOOL NEW	HYBRID HEIGHTS SEA TO SUN
36	41	3	HUMAN	ARI GOLD GOLD 18
37	30	8	CHASE	MARISSA EUSONIA
38	45	2	FALLING ANTHEM	BAD BOY BILL FEATURING ALYSSA PALMER MENAGE
39	10	10	LONG DISTANCE	BRANDY E/EPIC
40	HOT SHOT DEBUT		BEAUTIFUL	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
41	33	10	I SEEN BEYONCE...	CAZWELL PEACE BISQUIT
42	48	3	WHATCHA DOIN' TO ME	BRIAN KENT SOLID SOUND
43	50	2	RENDEZVOUS WITH ME	KAREN YOUNG MAXROXX
44	18	14	BRING THE LOVE	NICKI RICHARDS NICKIRICHARDS.COM
45	42	6	DAY 'N' NITE	KID CUDI FOOL'S GOLD/UNIVERSAL MOTOWN
46	40	8	SENSUALITY	LEEZE JOHN CANDID
47	28	13	CIRCUS	BRITNEY SPEARS JIVE/JLG
48	NEW		I CAN STOP THE RAIN	CAROL HAHN BEAGLE BOY
49	NEW		BAD THINGS	LAL MERI SIX DEGREES
50	NEW		EMERGENCY	CARMEN PEREZ DAUMAN

TOP CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	2	#1 ISRAEL HOUGHTON	THE POWER OF ONE INTEGRITY 4551/PROVIDENT-INTEGRITY	
2	2	31	CHRIS TOMLIN	HELLO LOVE SIXSTEPS/SPARROW 2359/EMI CMG	
3	3	24	MARY MARY	THE SOUND MY BLOCK/INTEGRITY/COLUMBIA 4433/PROVIDENT-INTEGRITY	
4	8	36	GREATEST GAINER THIRD DAY	REVELATION ESSENTIAL 10933/PROVIDENT-INTEGRITY	
5	6	23	MICHAEL W. SMITH	A NEW HALLELUJAH REUNION 10133/PROVIDENT-INTEGRITY	
6	5	26	VARIOUS ARTISTS	WOW HITS 2008 EMI CMG/PROVIDENT-INTEGRITY	
7	9	25	FRANCESCA BATTISTELLI	MY PAPER HEART FERVENT 887378/WORD-CURB	
8	10	19	JEREMY CAMP	SPEAKING LOUDER THAN BEFORE BEC 6780/EMI CMG	
9	4	2	MANDISA	FREEDOM SPARROW 6779/EMI CMG	
10	7	8	RED	INOCENCE & INSTINCT ESSENTIAL 10963/PROVIDENT-INTEGRITY	
11	11	46	TENTH AVENUE NORTH	OVER AND UNDERNEATH REUNION 10126/PROVIDENT-INTEGRITY	
12	HOT SHOT DEBUT		IMPENDING DOOM	THE SERPENT SERVANT FACEDOWN, 078	
13	13	33	BRANDON HEATH	WHAT IF WE HADN'T MET/REUNION 10127/PROVIDENT-INTEGRITY	
14	20	72	MERCYME	ALL THAT IS WITHIN ME INDICOLUMBIA 12573/PROVIDENT-INTEGRITY	
15	NEW		MORMON TABERNACLE CHORUS	COME THOU FOUNT OF EVERY BLESSING MORMON TABERNACLE CHORUS 501-032	
16	12	7	BLUETREE	GOD OF THIS CITY LUCID 1228063 EX	
17	RE-ENTRY		NEWSBOYS	NEWSBOYS LIVE HOUSTON WE ARE GO IN/POP 1421/EMI CMG	
18	18		KARI JOBE	KARI JOBE INTEGRITY 4550/PROVIDENT-INTEGRITY	
19	16		RANDY TRAVIS	THREE WOODEN CROSSES WARNER BROS. 88720/WORD-CURB	
20	32	76	STEVEN CURTIS CHAPMAN	THIS MOMENT SPARROW 6393/EMI CMG	
21	19	12	HEATHER HEADLEY	AUDIENCE OF ONE EMI GOSPEL 6512/EMI CMG	
22	17	4	PLACIDO DOMINGO	AMORE INFINITO DG 012532/EMI CMG	
23	27		ANBERLIN	NEW SURRENDER UNIVERSAL REPUBLIC 011710*/EMI CMG	
24	30	7	ADDISON ROAD	ADDISON ROAD INO 4358/PROVIDENT-INTEGRITY	
25	14	20	THE PRIESTS	THE PRIESTS RCA VICTOR 33969/PROVIDENT-INTEGRITY	

HOT CHRISTIAN AC SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / PROMOTION LABEL
1	1	14	#1 FREE TO BE ME	FRANCESCA BATTISTELLI FERVENT/WORD-CURB
2	5	20	GREATEST GAINER THE MOTIONS	MATTHEW WEST SPARROW/EMI CMG
3	3	14	FINALLY HOME	MERCYME INO
4	4	30	THERE WILL BE A DAY	JEREMY CAMP BEC/TOOTH & NAIL
5	29		REVELATION	THIRD DAY ESSENTIAL/PLG
6	6	34	BY YOUR SIDE	TENTH AVENUE NORTH REUNION/PLG
7	7	23	SAVIOR, PLEASE	JOSH WILSON SPARROW/EMI CMG
8	8	11	IN THE HANDS OF GOD	NEWSBOYS IN/POP
9	9	10	I WILL RISE	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
10	12	7	YOU FOUND ME	BIG DADDY WEAVE FERVENT/WORD-CURB
11	10	18	LOSE MY SOUL	TOBYMAC FEAT. KIRK FRANKLIN & MANDISA FOREFRONT/EMI CMG
12	11	43	GIVE ME YOUR EYES	BRANDON HEATH MONOMODE/REUNION/PLG
13	13	8	MY DELIVERER	MANDISA SPARROW/EMI CMG
14	15	6	FORGIVEN AND LOVED	JIMMY NEEDHAM IN/POP
15	14	42	JESUS MESSIAH	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
16	18	3	WAIT AND SEE	BRANDON HEATH MONOMODE/REUNION/PLG
17	17	9	GOD YOU REIGN	LINCOLN BREWSTER INTEGRITY
18	16	16	ANCIENT SKIES	THE MICHAEL GUNGOR BAND BRASH
19	14	14	LORD	IAN ESKELIN, MARK STUART & VICKY BEECHING INTEGRITY
20	21	10	I'LL LOVE YOU SO	ABOVE THE GOLDEN STATE SPARROW/EMI CMG
21	20	14	ONE TRUE GOD	MARK HARRIS INO
22	22	4	GOD OF THIS CITY	BLUETREE LUCID
23	23	6	TWO HANDS	JARS OF CLAY GRAY MATTERS/ESSENTIAL/PLG
24	28	2	MORE BEAUTIFUL YOU	JOHNY DIAZ INO
25	26	10	WHILE I'M WAITING	JOHN WALLER BEACH STREET/REUNION/PLG

TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / NUMBER / DISTRIBUTING LABEL	CERT.
1	1	23	#1 LADY GAGA	THE FAME STRAHLIN/KONIVLIVE/CHEERYTREE/INTERSCOPE 011806*/RCA	
2	2	19	SOUNDTRACK	SUMDOG MILLIONAIRE INTERSCOPE 012502/IGA	
3	3	39	3OH3	WANT PHOTO FINISH 511181	
4	5	5	TONY OKUNGOWA	TOTAL DANCE 2009 THRIVEDANCE 90807/THRIVE	
5	8	13	DJ SKRIBBLE	TOTAL CLUB HITS 2 THRIVEDANCE 90799/THRIVE	
6	4	2	ROYKSOPP	JUNIOR WALL OF SOUND 97748*/ASTRALWERKS	
7	7	6	THE PRODIGY	INWARDERS MUST DIE TIME TO THE HOSPITAL 90146*/COOKING VINYL	
8	10	13	JASON NEVINS	JASON NEVINS PRESENTS: ULTRA DANCE 10 ULTRA 1895	
9	6	2	DAN DEACON	BROMST CARPARK 48*	
10	11	3	FEVER RAY	FEVER RAY RABID 9408*/MUTE	
11	14	49	SANTOGOLD	SANTOGOLD LIZARD KING 70034*/DOWNTOWN	
12	18	3	MSTRKRFT	FIST OF GOD DIM MAK 122*/DOWNTOWN	
13	9	2	KMFDM	BLITZ KMFDM 580/METROPOLIS	
14	16	10	RIHANNA	GOOD GIRL GONE BAD: THE REMIXES SRP/DEF JAM 012603*/IDJMG	
15	13	3	BOA	BOA SM USA D1/ARSENAL	
16	15	3	KASKADE	THE GRAND ULTRA 1995	
17	17	43	DJ SKRIBBLE	TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE	
18	21	63	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636	
19	12	2	RUPAUL	CHAMPION RUCCO 003	
20	20	34	CUT /// COPY	IN GHOST COLOURS MODULAR 050*	
21	24	65	DAFT PUNK	ALIVE 2007 VIRGIN 09841/CAPITOL	
22	23	12	SOUNDTRACK	UNDERWORLD: RISE OF THE LYCANS LAKESHORE 34055	
23	RE-ENTRY		THIEVERY CORPORATION	RAID RETALIATION ESL 140	
24	19	40	CRYSTAL CASTLES	CRYSTAL CASTLES LIES 200962/LAST GANG	
25	RE-ENTRY		STRYKER	TOTAL DANCE 2008: VOL. 2 THRIVEDANCE 90789/THRIVE	

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / PROMOTION LABEL
1	1	14	#1 POKER FACE	LADY GAGA STREAMLINE/KONIVLIVE/CHEERYTREE/INTERSCOPE
2	2	10	THE FEAR	LILY ALLEN CAPITOL
3	4	5	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON 19/RCA/RMG
4	5	13	DAY 'N' NITE	KID CUDI FOOL'S GOLD/UNIVERSAL MOTOWN
5	6	23	IMAGINATION	JES ULTRA
6	8	12	SOBER	PINK LAFACE/JLG
7	3	28	FEEL YOUR LOVE	KIM SOZZI ULTRA
8	11	11	I HATE THIS PART	THE PUSSYCAT DOLLS INTERSCOPE
9	12	18	ONLY ONE	CHRIS LAKE NERVOUS
10	10	43	EVERY WORD	ERCOLA FEATURING DANIELLA NERVOUS
11	9	6	WEEKEND LOVE	ELECTRIC ALLSTARS FEATURING MIA J NERVOUS
12	13	25	MEDICINE	KIM LEDNI ROBBINS
13	7	11	CIRCUS	BRITNEY SPEARS JIVE/JLG
14	23	8	WHITE HORSE	SARAH MCLEOD NEXT PLATEAU
15	18	2	BOOM BOOM POW	THE BLACK EYED PEAS WILL I AM/INTERSCOPE
16	15	4	BEGGIN'	MADONN NEXT PLATEAU/UNIVERSAL REPUBLIC
17	NEW		IF U SEEK AMY	BRITNEY SPEARS JIVE/JLG
18	16	4	IF YOU KNEW	CHRIS LAKE FEATURING NASTALA NERVOUS
19	RE-ENTRY		UNDERLYING FEELING	SYLVIA TOSUN SEA TO SUN
20	21	8	PERFECT DAY	CASCADA ROBBINS
21	NEW		LOVE SEX MAGIC	CIARA FEATURING JUSTIN TIMBERLAKE LAFACE/JLG
22	17	6	TIME AFTER TIME	SOUL CENTRAL FEAT. ABIGAIL BAILEY STRICTLY RHYTHM
23	14	16	ANGEL ON MY SHOULDER	KASKADE FEATURING TAMARA ULTRA
24	19	12	UNDERNEATH	DJ ANTOINE SESSION
25	20	12	CAN'T GET OVER	SEPTEMBER ROBBINS

TOP GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / NUMBER / DISTRIBUTING LABEL	CERT.
1	43	2	#1 GREATEST GAINER DONNIE MCCURKIN	HE ALL ARE ONE LIVE IN/REUNION/PLG	
2	1	2	ISRAEL HOUGHTON	THE POWER OF ONE INTEGRITY/COLUMBIA 42584/SONY MUSIC	
3	2	25	MARY MARY	THE SOUND MY BLOCK/COLUMBIA 28087*/SONY MUSIC	
4	3	10	VARIOUS ARTISTS	WOW HITS 2008: 20 OF THE YEAR TOP 500: HITS AND SONGS WORD/CURB/EMI CMG/VERITY 04533	
5	8	9	DONALD LAWRENCE & CO.	THE LAW OF CONFESSION, PART I QUIET WATER/VERITY 23473/JLG	
6	7	22	HEZEKIAH WALKER & LFC	SOULD OUT VERITY 23487/JLG	
7	9	92	MARVIN SAPP	THIRSTY VERITY 09433/JLG	
8	10	57	VARIOUS ARTISTS	VOICES: THE HUMAN GOSPEL COLLECTION VERITY 04533/EMI CMG/VERITY 23473/JLG	
9	6	2	SHEKINAH GLORY MINISTRY	THE BEST OF SHEKINAH GLORY MINISTRY IN/NOG 3023/KINGDOM	
10	11	12	HEATHER HEADLEY	AUDIENCE OF ONE EMI GOSPEL 26512	
11	12	29	VARIOUS ARTISTS	WOW GOSPEL ESSENTIALS: THE BEST FAVORITE SONGS WORLD-CURB/VERITY 27619/EMI CMG	
12	5	42	JAMES FORTUNE & FIVA	THE TRANSFORMATION BLACKSMOKE 3045*/WORLDWIDE	
13	HOT SHOT DEBUT		ANN NESBY	THE LULA LEE PROJECT IT'S TIME CHILD/VERITY 984180/TASES	
14	NEW		VARIOUS ARTISTS	OH HAPPY DAY: ALL-STAR MUSIC CELEBRATION VICTOR 12826 EX/EMI GOSPEL	
15	16	23	KURT CARR & THE KURT CARR SINGERS	JUST THE BEGINNING KCG 29753/JLG	
16	13	27	LECRAE	REBEL REACH 98070/INFINITY	
17	15	21	JUANITA BYNUM	POUR MY LOVE ON YOU FLOW 9338	
18	26	25	VARIOUS ARTISTS	GOTTA HAVE GOSPEL: THE BEST OF GOSPEL MUSIC/COLUMBIA 33579/SONY MUSIC	
19	25	69	KIRK FRANKLIN	THE FIGHT OF MY LIFE FIDY SOUL/GOSPEL CENTRIC 16772/JLG	
20	17	31	DETRICK HADDON	REVEALED TSCOT/VERITY 23471/JLG	
21	21	30	VARIOUS ARTISTS	WOW GOSPEL 2008: WORD-CURB/EMI CMG/VERITY 19290/JLG	
22	14	12	CRYSTAL AIKIN	CRYSTAL AIKIN: BET/VERITY 29754/JLG	
23	NEW		JOHN SCOFIELD	PIETY STREET EMARCY 012656/DECCA	
24	20	23	BISHOP PAUL S. MORTON PRESENTS THE FGBCFM	CRY YOUR LAST TEAR TEHILLAH 7209/LIGHT	
25	24	61	JONATHAN NELSON FEAT. PURPOSE	RIGHT NOW PRAISE INTEGRITY/COLUMBIA 2	

THIS WEEK		LAST WEEK		ALBUMS		APRIL 7, 2009	
1	2			(HANSHIN/SOUNDCAN JAPAN/PLANTECH)			
1	2			DREAMS COME TRUE	DO YOU DREAMS COME TRUE? (LTD EDITION) UNIVERSAL		
2	1			AYUMI HAMASAKI	NEXT LEVEL (CD/DVD LTD EDITION) A VEX TRAX		
3	6			REMIO ROMEN	REMIO BEST A VEX TRAX		
4	3			VARIOUS ARTISTS	GINTAMA BEST (CD/DVD LTD EDITION) ANIPLEX		
5	4			DONG BANG SHIN KI	THE SECRET CODE (2CD/DVD) A VEX TRAX		
6	7			UTADA	THIS IS THE ONE UNIVERSAL		
7	5			DREAMS COME TRUE	DO YOU DREAMS COME TRUE? (CD/DVD LTD ED) UNIVERSAL		
8	13			JUJU	WHAT'S LOVE? SONY		
9	11			RADWIMPS	ALTOCDONNY NO TEIRI EM!		
10	8			KUMI KODA	KODA KUMI DRIVING HITS A VEX TRAX		

THIS WEEK		LAST WEEK		ALBUMS		APRIL 5, 2009	
1	3			(THE OFFICIAL UK CHARTS CO.)			
1	3			LADY GAGA	THE FAME STREAMLINE/KONLM/CHERRYTREE/INTERSCOPE		
2	2			KINGS OF LEON	ONLY BY THE NIGHT HAND ME DOWN/RCA		
3	5			ANNIE LENNOX	THE ANNIE LENNOX COLLECTION RCA		
4	1			RONAN KEATING	SONGS FOR MY MOTHER POLYDOR		
5	NEW			FLO RIDA	ROOTS (ROUTE OF OVERCOMING THE STRUGGLE) POE BOY/ATLANTIC		
6	6			LILY ALLEN	IT'S NOT ME, IT'S YOU REGAL/PARLOPHONE		
7	8			AKON	FREEDOM KONVICT/UPFRONT/SRC/UNIVERSAL		
8	7			THE PRODIGY	INVADERS MUST DIE TAKE ME TO THE HOSPITAL		
9	13			JAMES MORRISON	SONGS FOR YOU, TRUTHS FOR ME POLYDOR		
10	16			BEYONCE	I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA		

THIS WEEK		LAST WEEK		ALBUMS		APRIL 7, 2009	
1	1			(MEDIA CONTROL)			
1	1			SILBERMOND	NICHTS PASSIERT COLUMBIA		
2	2			PETER FOX	STADTAFFE DOWNBEAT		
3	NEW			SAMY DELUXE	DIS WO ICH HERKOMM CAPITOL		
4	4			LADY GAGA	THE FAME STREAMLINE/KONLM/CHERRYTREE/INTERSCOPE		
5	NEW			SUBWAY TO SALLY	KREUZFEUER NUCLEAR BLAST		
6	6			U2	NO LINE ON THE HORIZON MERCURY		
7	NEW			DIANA KRALL	QUIET NIGHTS VERVE		
8	7			MANDO DIAO	GIVE ME FIRE! MUSICA DELA SANTA		
9	3			PET SHOP BOYS	YES PARLOPHONE		
10	NEW			FLER	FLER AGGRO BERLIN		

THIS WEEK		LAST WEEK		EUROPEAN HOT 100		APRIL 8, 2009	
1	1			POKER FACE	LADY GAGA STREAMLINE/KONLM/CHERRYTREE/INTERSCOPE		
2	2			RIGHT ROUND	FLO RIDA POE BOY/ATLANTIC		
3	3			TAKIN' BACK MY LOVE	ENRIQUE IGLESIAS FT. CIARA INTERSCOPE		
4	7			DON'T UPSET THE RHYTHM (GO BABY GO)	NOISETTES MERCURY		
5	20			JAI HO! (YOU ARE MY DESTINY)	AR RAHMAN PUSSYCAT DOLLS FT. NICOLE SCHERZINGER INTERSCOPE		
6	8			AYO TECHNOLOGY	MILOW HOMERUN		
7	4			MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON S/19/RCA		
8	13			SHAKE IT	METRO STATION COLUMBIA		
9	6			JUST DANCE	LADY GAGA FT. COLBY DODDINS INTERSCOPE/STREAMLINE/KONLM/INTERSCOPE		
10	9			IRGENDWAS BLEIBT	SILBERMOND COLUMBIA		
11	10			BROKEN STRINGS	JAMES MORRISON FT. NELLY FURTADO POLYDOR		
12	12			DAY 'N' NITE	KID CUDI VS. CROOKERS FOOL'S GOLD		
13	24			THE FEAR	LILY ALLEN REGAL/PARLOPHONE		
14	26			CA M'ENERVE	HELMUT FRITZ DUST IN		
15	15			WIRE TO WIRE	RAZORLIGHT VERTIGO		
16	16			USE SOMEBODY	KINGS OF LEON HAND ME DOWN/RCA		
17	11			HALO	BEYONCE MUSIC WORLD/COLUMBIA		
18	5			LIBERTA	PEPS AZ		
19	19			DANCE WITH SOMEBODY	MANDO DIAO MUSICA DELA SANTA		
20				THINKING OF YOU	KATY PERRY CAPITOL		

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS		APRIL 18, 2009	
1	1			(NIELSEN SOUNDSCAN INTERNATIONAL)			
1	1			POKER FACE	LADY GAGA STREAMLINE/KONLM/CHERRYTREE/INTERSCOPE		
2	2			RIGHT ROUND	FLO RIDA POE BOY/ATLANTIC		
3	5			JAI HO! (YOU ARE MY DESTINY)	AR RAHMAN & THE PUSSYCAT DOLLS FT. NICOLE SCHERZINGER INTERSCOPE		
4	3			DON'T UPSET THE RHYTHM (GO BABY GO)	NOISETTES MERCURY		
5	4			HALO	BEYONCE MUSIC WORLD/COLUMBIA		
6	6			SHAKE IT	METRO STATION COLUMBIA		
7	7			DEAD AND GONE	T.I. FT. JUSTIN TIMBERLAKE GRAND HUSTLE/ATLANTIC		
8	11			BEAUTIFUL	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN		
9	15			JUST DANCE	LADY GAGA FT. COLBY DODDINS INTERSCOPE/STREAMLINE/KONLM/INTERSCOPE		
10	10			LOVE STORY	TAYLOR SWIFT BIG MACHINE		
11	8			BROKEN STRINGS	JAMES MORRISON FT. NELLY FURTADO POLYDOR		
12	12			MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON S/19/RCA		
13	9			TAKIN' BACK MY LOVE	ENRIQUE IGLESIAS FT. CIARA INTERSCOPE		
14	16			USE SOMEBODY	KINGS OF LEON HAND ME DOWN/RCA		
15	13			KINGS OF LEON	HAND ME DOWN/RCA		

THIS WEEK		LAST WEEK		ALBUMS		APRIL 7, 2009	
1	1			(SNEP/IFOP/TITE-LIVE)			
1	1			LES ENFOIRES	LES ENFOIRES FONT LEUR CINEMA 2009 LES RESTAURANTS DU COEUR		
2	2			ALAIN BASHUNG	BLEU PETROLE BARCLAY		
3	3			INDOCHINE	LA REPUBLIQUE DES METEORS JIVE		
4	5			SEAL	SOUL WARNER BROS		
5	NEW			DIANA KRALL	QUIET NIGHTS VERVE		
6	4			U2	NO LINE ON THE HORIZON MERCURY		
7	NEW			ARCHIVE	CONTROLLING CROWDS WARNER		
8	6			CHARLIE WINSTON	HOBO REAL WORLD/ATMOSPHERIQUES/LONG TALE		
9	7			JASON MRAZ	WE SING, WE DANCE, WE STEAL THINGS ATLANTIC		
10	12			AMAURY VASSILI	VINCERO WARNER		

THIS WEEK		LAST WEEK		ALBUMS		APRIL 18, 2009	
1	NEW			(NIELSEN BDS/SOUNDCAN)			
1	NEW			VARIOUS ARTISTS	STAR ACADEMIE 2009 MUSICOR		
2	1			GINETTE RENO	FAIS-MOI LA TENDRESSE MELON-MIEL/SELECT		
3	NEW			DIANA KRALL	QUIET NIGHTS VERVE/UNIVERSAL		
4	NEW			KEITH URBAN	DEFYING GRAVITY CAPITOL NASHVILLE/EMI		
5	2			SOUNDTRACK	HANNAH MONTANA: THE MOVIE WALT DISNEY/UNIVERSAL		
6	NEW			FLO RIDA	ROOTS (ROUTE OF OVERCOMING THE STRUGGLE) POE BOY/ATLANTIC/WARNER		
7	NEW			LEONARD COHEN	LIVE IN LONDON COLUMBIA/SONY MUSIC		
8	4			SOUNDTRACK	TWILIGHT SUMMIT/CHOP SHOP/ATLANTIC/WARNER		
9	7			LADY GAGA	THE FAME STREAMLINE/KONLM/CHERRYTREE/INTERSCOPE/UNIVERSAL		
10	3			U2	NO LINE ON THE HORIZON ISLAND/MERCURY/INTERSCOPE/UNIVERSAL		

THIS WEEK		LAST WEEK		ALBUMS		APRIL 5, 2009	
1	1			(ARIA)			
1	1			KINGS OF LEON	ONLY BY THE NIGHT HAND ME DOWN/RCA		
2	4			LILY ALLEN	IT'S NOT ME, IT'S YOU REGAL/PARLOPHONE		
3	3			DIANA KRALL	QUIET NIGHTS VERVE		
4	2			WES CARR	THE WAY THE WORLD LOOKS SONY		
5	8			PINK	FUNHOUSE LAFACE/JLG		
6	5			U2	NO LINE ON THE HORIZON MERCURY		
7	9			DUFFY	ROCKFERRY A&M		
8	6			COLDPLAY	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE		
9	12			EMPIRE OF THE SUN	WALKING ON A DREAM CAPITOL		
10	7			KELLY CLARKSON	ALL I EVER WANTED S/19/RCA		

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS SPOTLIGHT		APRIL 18, 2009	
1	1			(NIELSEN SOUNDSCAN INTERNATIONAL)			
1	1			POKER FACE	LADY GAGA STREAMLINE/KONLM/CHERRYTREE/INTERSCOPE		
2	2			RIGHT ROUND	FLO RIDA POE BOY/ATLANTIC		
3	NEW			AYO TECHNOLOGY	MILOW HOMERUN/MUNICH		
4	3			IRGENDWAS BLEIBT	SILBERMOND COLUMBIA		
5	5			WIRE TO WIRE	RAZORLIGHT VERTIGO		
6	4			DANCE WITH SOMEBODY	MANDO DIAO MUSICA DELA SANTA/UNIVERSAL		
7	7			MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON S/19/RCA		
8	6			FORTUNE TELLER	EVA K. ANDERSON PATE		
9	8			HAUS AM SEE	PETER FOX DOWNBEAT/WARNER		
10	9			JUST DANCE	LADY GAGA STREAMLINE/KONLM/CHERRYTREE/INTERSCOPE		

THIS WEEK		LAST WEEK		EUROPEAN ALBUMS		APRIL 8, 2009	
1	1			U2	NO LINE ON THE HORIZON MERCURY		
2	2			LADY GAGA	THE FAME STREAMLINE/KONLM/CHERRYTREE/INTERSCOPE		
3	NEW			DIANA KRALL	QUIET NIGHTS VERVE		
4	4			KINGS OF LEON	ONLY BY THE NIGHT HAND ME DOWN/RCA		
5	5			SILBERMOND	NICHTS PASSIERT COLUMBIA		
6	NEW			LEONARD COHEN	LIVE IN LONDON COLUMBIA		
7	7			ANNIE LENNOX	THE ANNIE LENNOX COLLECTION RCA		
8	11			AMY MACDONALD	THIS IS THE LIFE MELODRAMATIC/VERTIGO		
9	8			PETER FOX	STADTAFFE DOWNBEAT		
10	NEW			SAMY DELUXE	DIS WO ICH HERKOMM CAPITOL		
11	6			RONAN KEATING	SONGS FOR MY MOTHER POLYDOR		
12	3			PET SHOP BOYS	YES PARLOPHONE		
13	9			THE PRODIGY	INVADERS MUST DIE TAKE ME TO THE HOSPITAL		
14	15			PINK	FUNHOUSE LAFACE/JLG		
15	12			SEAL	SOUL WARNER BROS		

THIS WEEK		LAST WEEK		ALBUMS		APRIL 6, 2009	
1	1			(FIMI/NIELSEN)			
1	1			ZERO RENATO	PRESENTA TATICA		
2	NEW			GIANNA NANNINI	GIANNA DREAM RCA		
3	2			U2	NO LINE ON THE HORIZON MERCURY		
4	NEW			PINO DANIELE	ELECTRIC JAM RCA		
5	9			GIUSY FERRERI	GAETANA RICORDI		
6	8			ARISA	SINCERITA WARNER BROS		
7	3			TIZIANO FERRO	ALLA MIA ETA' CAPITOL		
8	NEW			DIANA KRALL	QUIET NIGHTS VERVE		
9	5			ANTONELLO VENDITTI	LE DONNE CAPITOL		
10				JOVANOTTI	SAFARI MERCURY		

THIS WEEK		LAST WEEK		ALBUMS		APRIL 8, 2009	
1	2			(PROMUSICAE/MEDIA)			
1	2			U2	NO LINE ON THE HORIZON MERCURY		
2	5			AMY MACDONALD	THIS IS THE LIFE MELODRAMATIC/VERTIGO		
3	NEW			KIKO & SHARA	EN EL AIRE PEP'S/SONY		
4	4			LA QUINTA ESTACION	SIN FRENOS SONY		
5	6			CARLOS BAUTE	DE MI PUNDO Y LETRA DRO		
6	3			MALU	VIVE PEP'S/SONY		
7	1			MONICA NARANJO	STAGE SONY		
8	8			MILEY CYRUS	BREAKOUT HOLLYWOOD/UNIVERSAL		
9	9			NENA DACONTE	RETALES DE CARNAVAL UNIVERSAL		
10	13			PITINGO	SOULERIA UNIVERSAL		

THIS WEEK		LAST WEEK		ALBUMS		APRIL 7, 2009	
1	1			(RIM)			
1	NEW			DIANA KRALL	QUIET NIGHTS VERVE		
2	1			U2	NO LINE ON THE HORIZON MERCURY		
3	2			PEARL JAM	TEN (DELUXE EDITION) EPIC		
4	7			JASON MRAZ	WE SING, WE DANCE, WE STEAL THINGS ATLANTIC		
5	3			RITA GUERRA	O MELHOR DE RITA GUERRA - ACUSTICO AO VI FAROL		
6	5			COLDPLAY	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE		
7	6			MARCO PAULO	DE CORPO E ALMA ESPACIAL		
8	4			TONY CARREIRA	O HOMEM QUE SOU FAROL		

MARKETPLACE

For ad placement in print and online call Jeff Serrette 800-223-7524/jserrette@billboard.com
 Call Benjamin Alcott - Help wanted advertisement postings in print and online 646-654-5416/Ben.Alcott@nielsen.com

BUSINESS OPPORTUNITIES

FULTON COUNTY ADVERTISEMENT FOR PROPOSAL

Sealed proposals for 09RFP67361A-CC Wolf Creek Amphitheater Operator for the Arts and Culture Department will be accepted by the Fulton County Department of Purchasing & Contract Compliance, 130 Peachtree Street, SW, Suite 1168, Atlanta, Georgia 30303-3459, on May 29, 2009. All proposals submitted must be sealed, and received no later than 11:00 a.m. local (Eastern) time on the stated date.

Proposers names will be publicly read at 11:05 a.m. on the stated due date in the Purchasing Bid Room at the above address.

Scope of Work: Fulton County, Georgia ("County") is requesting proposals from organizations and individuals who have substantial and comprehensive knowledge, experience and qualifications for a lease -Operator agreement for the Fulton County Wolf Creek Amphitheater. Operations of the amphitheater will comprise a concert series beginning each year in the spring and concluding in the fall, facilities management and maintenance, concessions, parking, sponsor and community relations.

General instructions, specifications and/or plans for this project can be downloaded at the Fulton County Website, <http://www.fultoncountyga.gov> under "Bid Opportunities".

Fee: N/A

A Pre-Proposal Conference and Site Visit will be held on April 28, 2009 at 1:00 PM at the Fulton County Public Safety Training Facility at Wolf Creek located at 3025 Merk Road, College Park, Georgia 30349. Attendance at the Pre-Proposal Conference is voluntary for responding to this RFP, however, Proposers are encouraged to attend. The purpose of the Pre-Proposal Conference is to provide information regarding the project and to address any questions and concerns regarding the services sought by the County through this RFP.

If you have any questions regarding this project please contact Cheryl Cochran, Chief Assistant Purchasing Agent at 404-612-4203, Fax No. 404-893-1723 or email Cheryl.cochran@fultoncountyga.gov

Fulton County reserves the right to accept or reject any or all bids and to waive technicalities.

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EXECUTIVE TURNABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Razor & Tie Entertainment names **Alyson Shapero** senior VP of sales and marketing. She was senior VP of marketing and advertising at Warner Music Group.

Valley Entertainment/Windham Hill/Hearts of Space Records in New York names **Henry Blaukopf** VP. He was director of sales.

PUBLISHING: BMI promotes **Pamela Williams** to assistant VP of business affairs. She was executive director.



TOURING: The Kirby Organization appoints **JJ Cassiere** booking agent in New York. He was founder/owner of the Vital Agency, which was acquired by TKO.

DIGITAL: News Corp. names **Jonathan Miller** chairman/CEO of its Digital Media Group and chief digital officer for News Corp. He was CEO of AOL.

The digital streaming service Spotify appoints **Paul Brown** U.K. managing director. He was international managing director at the Internet radio service Pandora, which no longer operates outside the United States.

TV/FILM: Telemundo Television Station Group names **Ronald Gordon** president. He was president/CEO at ZGS Communications, a Spanish-language broadcasting company with TV and radio divisions.

RELATED FIELDS: The U.K. cable TV/broadband/mobile provider Virgin Media appoints **Richard Wheeler** to the newly created role of head of music. He was head of music and film partnerships at Orange U.K.

—Edited by Mitchell Peters

GOODWORKS

GREEN APPLE FEST GIVING BACK TO FANS

Green Apple Festival founder/executive producer Peter Shapiro has noticed that "when you get someone to experience volunteering, that's how you help create an ongoing volunteer."

Shapiro, who's producing the 2009 Green Apple Festival in collaboration with the nonprofit organization Earth Day Network, applied that knowledge to this year's event, set for April 17-19. Organizers have tapped Galactic, Cracker, Travis Tritt and Soulive to play free Green Apple Thank You concerts at various venues in 10 cities on Earth Day (April 19). A flagship show in Washington, D.C., called Earth Day on the Mall, will be held the same day. The event's lineup will be announced shortly.

Audiences in Atlanta, Chicago, New York, Los Angeles and other major cities will be filled entirely with volunteers who participate in the weekend's environmental efforts. "There are thousands of people volunteering across the country in activities that we helped coordinate," Shapiro says. "And on Sunday night, if you volunteer, you get to go to a show at a club."

Volunteer events in each participating city are listed at greenapplefestival.com. Fans interested in attending the concerts can sign up at planetgreen.com. The weekend's efforts, which seek to combine lifestyle activities with green solutions, include tree plantings, urban gardens and water protection.

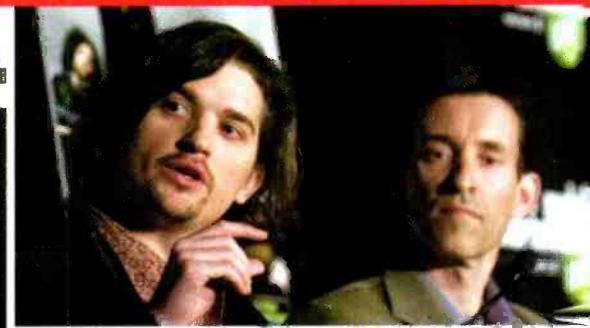
Last year's Chase-sponsored festival held free concerts in eight U.S. city parks. "It was a multimillion-dollar event," Shapiro says. "We did about 200,000 [volunteers] nationally." Each site invited nonprofit, environmentally friendly organizations to promote new technology and products.

—Mitchell Peters

BACKBEAT

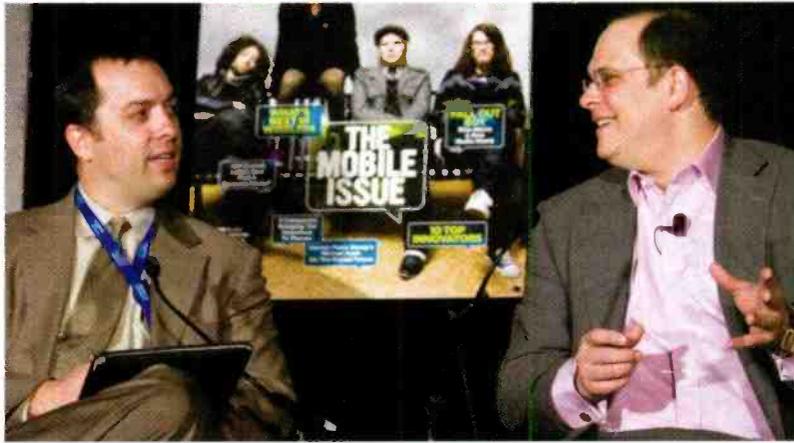


From right: **Rob Thomas**, Billboard editorial director **Bill Werde** and Thomas' manager **Michael Lippman** of Lippman Entertainment after their keynote interview.



"Building an ad business is a lot harder than it looks," said imeem founder/CEO **Dalton Caldwell** (left), which is why having a strong advertising partner like Kia is such a big plus for the company's new mobile music service. Kia VP of marketing for North America **Michael Sprague** said the carmaker's budget for mobile apps and mobile engagement doubled since last year.

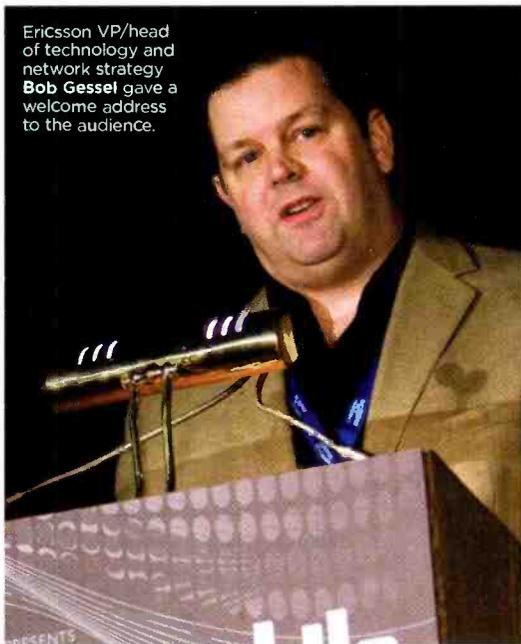
MOBILE ENTERTAINMENT LIVE



MTV Networks executive VP of digital distribution **Greg Clayman** (right) said the key to making mobile advertising work is to measure TV, Web and mobile audiences with the same data. So "we won't care what platform people are watching," during an interview with Billboard executive director of content and programming for digital/mobile **Antony Bruno**.

Billboard held its Mobile Entertainment Live event, presented by Logic Wireless in association with Ericsson, March 31 at the Las Vegas Convention Center as the official mobile entertainment program of the CTIA Wireless conference. During the course of the day, speakers from YouTube, Island Def Jam, Pandora and MTV Networks discussed how mobile advertising and the iPhone are driving new forms of mobile entertainment content. The takeaway? Mobile advertising is only a blip on the revenue radar but represents a key opportunity for the future as ringtone and handset sales slump. Additional sponsors were Windows Mobile, Oracle, ChaCha and Mojiva, among others. PHOTOS: COURTESY OF ALBERT CHAU/ITSMEBERT.COM

continued on page 54



Ericsson VP/head of technology and network strategy **Bob Gessel** gave a welcome address to the audience.

Rob Thomas grants the Internet TV news startup **bnettv.com** an interview in the press room, sponsored by Mojiva.



INSIDE TRACK

CHIODOS RETURNS

After plenty of touring and members' side projects, Chiodos is preparing the follow-up to its 2007 top five album, "Bone Palace Ballet."

Frontman **Craig Owens** tells *Track* that the band has done demos of about seven instrumental tracks and plans to hunker down in a suburban Detroit studio to work on material for its third album. The group will focus on writing before it joins the Vans Warped tour July 1, then hit the studio to record.

"There's going to be a ridiculous amount of songs," says Owens, who's been busy with his side projects Cine-

matic Sunrise and Ice & Glaciers, as well as a solo tour. "All the guys are really excited. We can't stop sending each e-mails about how excited we are.

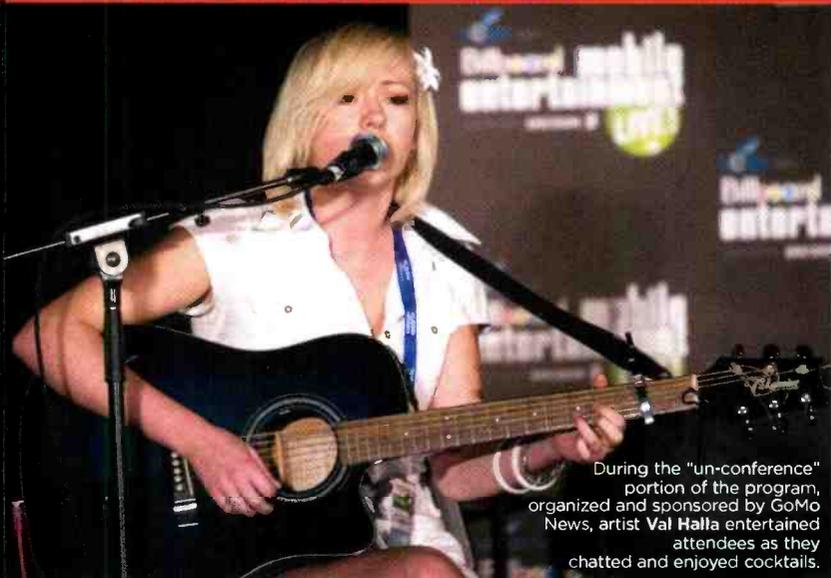
"Everybody has their own ideas now, but we haven't combined them yet. The fusion process is the thing for us, in the room when everybody is playing their instruments.

"You feel pressure with every album," Owens says, "but I'm so ex-



CHIODOS

cited that I'm not even paying attention to the pressure. We kind of thrive on the pressure, so we're really looking forward to seeing what's going to pop out."



During the "un-conference" portion of the program, organized and sponsored by GoMo News, artist **Val Halla** entertained attendees as they chatted and enjoyed cocktails.



Island Def Jam senior VP of new media and commerce **Christian Jorg** (right) presented a case study on how record labels and other media companies can integrate advertising into their mobile services. "If you get in early, even if it's not a big market, you will keep your lead when it starts maturing," he said of the IDJ Mobile service, which was developed by Netomat and Mozes, with the ad network Quattro selling the inventory. Pictured with Jorg is Billboard executive director of content and programming for digital/mobile **Antony Bruno**.



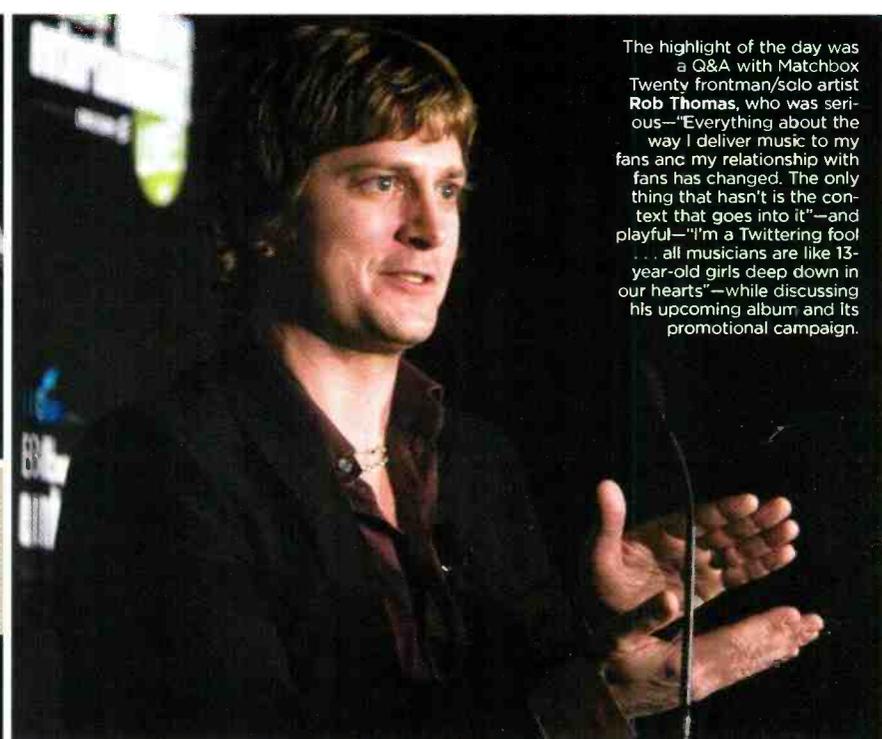
As the U.S. mobile director for the Ignition Factory—ad agency OMG's new media unit—**Jaime Wells** told attendees that mobile was rarely considered before the iPhone. "The iPhone has opened the door of the client asking us for mobile," he said.

MOBILE ENTERTAINMENT LIVE

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Customized internet radio service Pandora VP of advertising **Cheryl Lucanegro** (center) said ad click-through rates and engagement time are "much higher" for mobile ads than online ads, as the rest of the "Making Content Pay" panel looks on.



The highlight of the day was a Q&A with Matchbox Twenty frontman/solo artist **Rob Thomas**, who was serious—"Everything about the way I deliver music to my fans and my relationship with fans has changed. The only thing that hasn't is the context that goes into it"—and playful—"I'm a Twittering fool... all musicians are like 13-year-old girls deep down in our hearts"—while discussing his upcoming album and its promotional campaign.



An attendee learns about the Logic Bolt, the first projector phone for sale in the United States, at the Logic Wireless exhibit table as Logic chairman/CEO **Aasim Saied** (seated) answered questions.



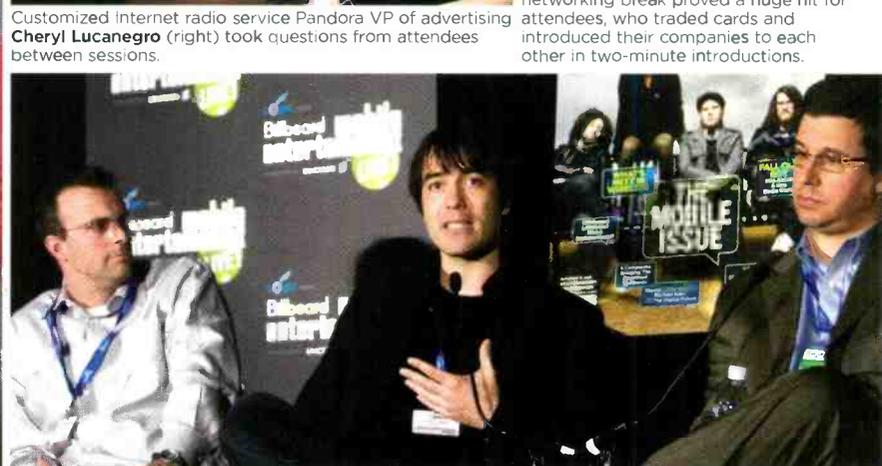
imeem founder/CEO **Dalton Caldwell** (right) and Billboard editorial director **Bill Werde** share a laugh backstage.



The Microsoft-sponsored "speed dating" networking break proved a huge hit for attendees, who traded cards and introduced their companies to each other in two-minute introductions.



The focus-group research firm Frank N. Magid Associates convened an onstage interview with a group of local teens, led by senior VP **Jill Rosengard Hill** (left). Only a few of the teens owned an iPhone, but almost all said they wanted one. When it comes to mobile entertainment, ads are acceptable if they're not intrusive, they agreed, but paying for content is not out of the question either. "If you like something enough, what's a few dollars?" one teen asked during the session.



Creative ad network MediaLets CEO **Eric Litman** (center) cautioned against expecting too much from mobile advertising in the next year. "The dollars that we'll see in ad spend are not going to be as great as people thought, but it's not going to be as bad either," he said. Flanking Litman are PointRoll VP of business strategy and development **Max Mead** (left) and Nokia VP of product development **George Linardos**.

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KEYNOTES



THE FUTURE OF MUSIC IN ADVERTISING
Steve Stoute
Founder & Chief Creative Officer, Translation LLC

Steve Stoute's Translation agency has brought together Justin Timberlake with McDonald's, Beyonce with Samsung Electronics, Jay-Z with Reebok and Hewlett-Packard, and much more.



HOW EURO RSCG MOVED INTO MUSIC BIZ WITH THE ACQUISITION OF THE RECORD LABEL THE:HOURS
David Jones
Global Chief Executive Officer, Euro RSCG Worldwide & Havas Worldwide

David Jones has worked on significant assignments from Heineken, ExxonMobil Verizon, Howard Stern on Sirius, GlaxoSmithKline, Novartis, Schering-Plough, and many others.

Top Reasons to Attend:

- Hear how brands turn to music to amplify their marketing message
- Network and exchange ideas with brand and agency executives, artists, and music supervisors
- Learn the process of placing music in advertising
- Find out the benefits of partnering with emerging acts versus established stars
- Discover the secrets of agency music producers/supervisors
- Gain access to industry experts during roundtable discussions on rights/copyrights, understanding music libraries, licensing music, and more

FEATURED SPEAKERS INCLUDE:



Kyle Andrews
Musician/Artist



Mike Boris
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